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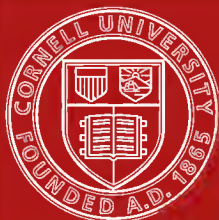
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## II.

The greatest mistake under which the public rests, and the error most difficult to disabuse it of, is that an old book is necessarily rare and therefore valuable. Age alone has nothing to do with value. Many persons buy badly handled old books in the belief that they have a preciousness proportioned to their age and decrepitude. Such books have no value at all. They have grown old by being taken up and thrown down, simply because no one cared for them. In the eyes of true bookmen, there is nothing venerable about such age as this.

An old book, to have a value in itself, must be a classic, or it must be distinguished by its fine binding and its perfect condition. When it is a classic, and is also in perfect condition and finely bound, it is one of those prizes collectors dream about and bibliophiles grow enthusiastic over. Such prizes are not to be found at the old bookstalls, any more than diamonds may be picked up in the mire of the streets.

Neither is the auction sale a source of supply to the collector of experience or to the dealer. The experience of the latter is that the collectors will always outbid him at a sale; of the former, that in the ardor of competition he pays frequently the most extravagant prices for ordinary prizes. The cost of rare books at sales is invariably much higher than the same works would command at the stores. The demand in all cases where real rarities are involved is always so great as to put an excessive premium on the object of competition.

Collectors who have begun by liberal patronage of the sales gradually come to comprehend this fact. They discover that what in the heat of bidding they deemed a rare bargain cost them actually more than it would have cost if purchased from a store. If it were not for the spur of excitement, under which men become lavish, public sales would be extremely unprofitable. But the warmth of competition in a well-stocked sale is sufficient to overcome the general tendency to depress prices. Thus the generosity of the collectors is made to carry the weights of the sale, and to compensate for the heavy losses on a large part of the stock by the exaggerated prices paid for its choicer objects.

The result is that as collectors gather experience they retire from attendance at the sales, and restrict their patronage to the dealer. They find in his stock much more than the auctioneer can offer, and at a fixed price, entirely independent of speculative and accidental appreciation. They enjoy, also, ampler opportunity to examine and select. It consequently rests upon the dealer to provide the prizes that are the aim and purpose of the bibliophile's ambition.

### III.

In order to satisfy the demands of the bibliophile, the bibliopole exhausts all his ingenuity and his experience in his craft. It is a fact well known among bookmen that American collectors reject much that is accepted to Europe. There was a time when it was believed in Europe that anything could be sold to American collectors, but that time has passed forever.

The process of book collecting is cumulative, and education advances with practice. Men's ideas expand as their knowledge amplifies itself, and he who begins a collection upon one basis of quality rarely terminates his labors until his entire library has been revised and his whole method of collection altered for the better. It has been written by a great Frenchman, himself an enthusiast of books and bookmen, that the first years of a collector's career are purely educational, and that he graduates sooner or later in proportion to the activity of his intelligence and the genuineness of his enthusiasm.

The treasures demanded by the American bibliophile must be sought for at the greatest cost of time and trouble. They are found in the most unexpected places and in the oddest ways. Europe is the mine from which they must be exhumed for the American collector. In this country books are bought to be kept. In the older country those who have gathered them, by the accretions of generations, are commencing to part with them to satisfy the extravagances of the present. Yet even in Europe only diplomacy renders it possible to secure them.

Many families possess superb collections, which have been accumulated by successive collectors till they form a species of hereditary libraries. To expose these for public sale would involve the owners in suspicions of pecuniary necessity their pride will not suffer them to rest under. But, from time to time, they part with a portion of these collections to dealers in whom they have confidence. They sell them, under the seal of secrecy, at prices far below what they would fetch at a sale in Paris, because they cannot afford to let Paris know that they are for sale.

It is by this means that I am often enabled to offer for sale in America rare works that in France would command a large percentage more than here.

To command this source of supply the bibliopole must have an established position abroad as well as at home. He must possess the confidence necessary to

secure his entree into private families. His year must be divided between Europe and America. It is impossible to gather a stock of rare books in a month. I once thought it was possible. Now I spend five months out of every twelve in Europe, and still find the time too short.

Accident occasionally quickens the process of securing a stock, but time and patience, with the vigilance to watch for the opportunity, are the main requirements involved. The state of Europe is at present friendly to the work. But these sacrifices must be waited and watched for. It is not possible to either hasten or rely on chance to reveal them.

A curious result produced by this is in the relative prices of rare books in New York and Paris. I constantly sell in this city works of the most eminent value, that would command a much higher price abroad. But the condition attached to their sale to me forbids their resale abroad at all. They must come to America, and be lost to the lynx eyes which their former owners dread. And though America demands the very best that Europe can supply, competition is not mad enough to render the extravagant prices of Europe possible.

#### IV.

In modern books it pays to buy the finest. Editions whose limit is guaranteed and whose quality is of the best, are the only ones worthy of consideration from the collector. Such works increase in value and in rarity. The ordinary unlimited editions only become more numerous, cheaper and more vulgar with the progress of time.

This limitation of the edition is the sole guarantee of value modern book-making offers the collector. If it is not observed, the value of the entire edition is impaired or destroyed. If but 200 copies of a book are printed, each copy signed and numbered and the type broken up, the integrity of the book cannot be assailed. There will never be more than 200 copies in existence, and this number will gradually and steadily diminish from accidental causes. The result is that, while age renders the book rarer, its dwindling numbers render it rarer still, and its value steadily advances as times goes on.

On the contrary, take the most sumptuous book that can be made, filled with gems of art, typographically faultless, and printed and bound in the extremest perfection of the art. Instead of being limited to 500 copies, the publishers print thousands, and it is sold broadcast, edition following edition, as the demand calls for. No matter how costly it is, this book will never be rare nor bibliographically valuable. It will be a very fine book, but too common to be precious.

The rarity of a limited edition is often impaired by the issue of a cheaper edition printed from the same plates. This is an only too frequent act of dishonesty with modern publishers. While the numbered copies may retain a certain value, it will never appreciate or indeed retain its original integrity. Every cheap copy sold takes its percentage from the value of the expensive one. It is printed on different paper and bound in a different pattern, but retains sufficient of the characteristics of the other to damage its repute. The old proverb tells us that half a lie is harder to disprove than a whole one, and such editions are literally half lies.

It behooves the collector of modern books, therefore, to confine his purchases to the best in the market and to eschew all editions, the limited number of which is not beyond suspicion. To the collector all cheap books are dear, since the pre-

ciousness of a collection is in the symmetry of its quality or the uniqueness of its details.

## V.

The three great requisites of a well-bound book, according to William Chambers, are solidity, elasticity and elegance. Without these in combination no book can be said to be well bound. The splendor of the binding and its high artistic excellence of course increase with the art devoted to its details of material and embellishments.

The common defect of modern binding is want of taste. In the most expensive ordinary binding strength is given, but at the expense of elegance. Vulgarity in the choice of materials and design, and the commonplace character of the finish, ruin the modern bookbinder's productions. Bad as this is, it is not the worst. Labor-saving and economical ingenuity has invented various devices by which bookbinding is cheapened at the expense of durability. Some of the showiest and most expensively bound books of the day are so frail that they go to pieces with very ordinary handling.

Yet the works of the old binders resist to this day the ill-usage of time. They were honest, and made to last. In the details of the art their excellence is equally eminent. The hand then did the work which is now committed to a machine, and the difference is like that between an original painting and a chromo. The one has an artistic individuality that renders it immortal; the other is a mechanical reproduction, without art or sentiment to redeem it from utter vulgarity.

Still there are at the present time a few worthy successors of Le Gascon, Padeloup, Grolier and of Derome; of Bozerian, Payne, and the other great binders of the past. These men, resolute and devoted to their art amid the mercenary distractions of a commercial era, provide the modern collector with a fitting setting for his treasures. They bring to their tasks the artistic sentiment, the picturesque invention, the subtle feeling and the mechanical perfection essential to the eminence they enjoy, and in their gifted hands the tools become prouder insignia of power than regal sceptres.

E. F. BONAVENTURE.

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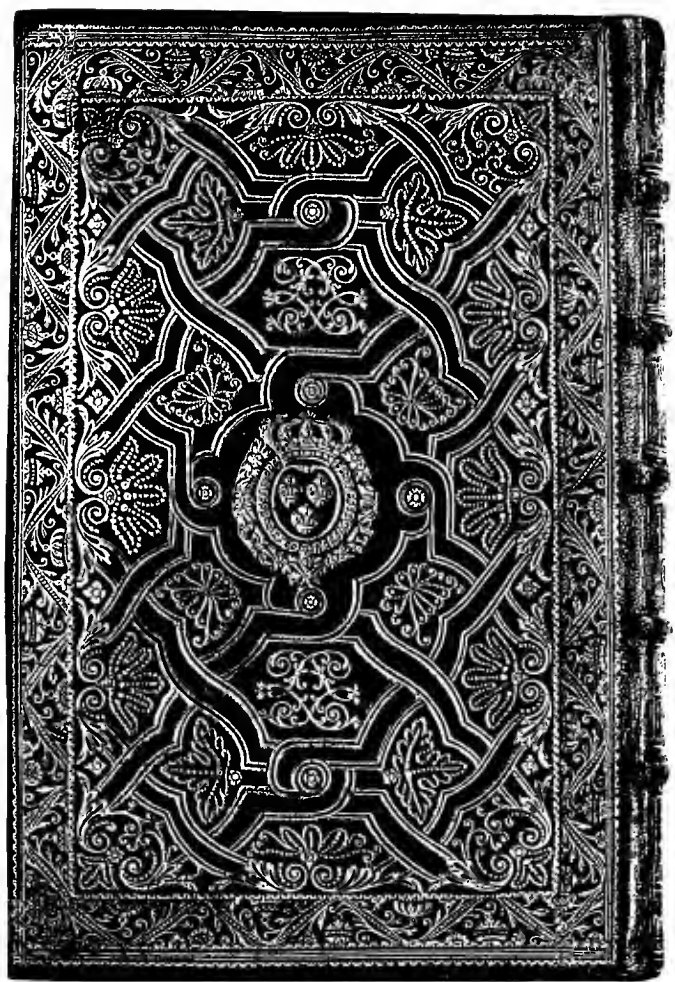
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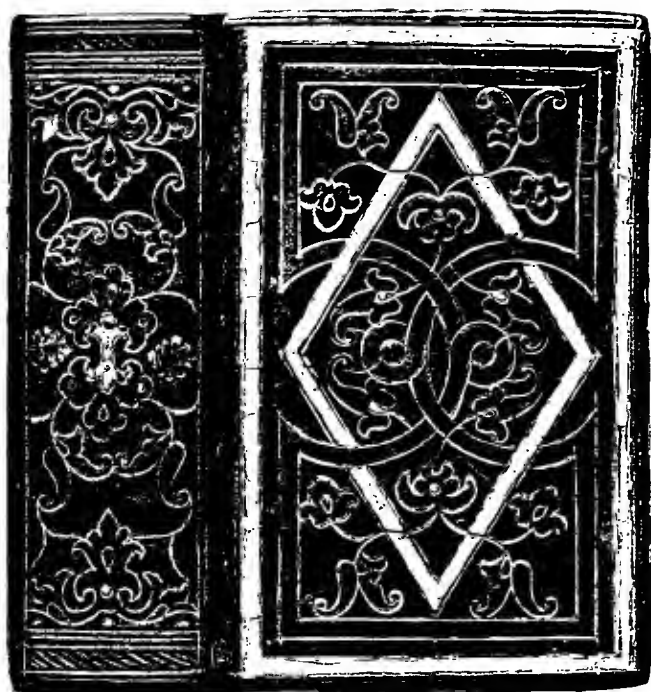
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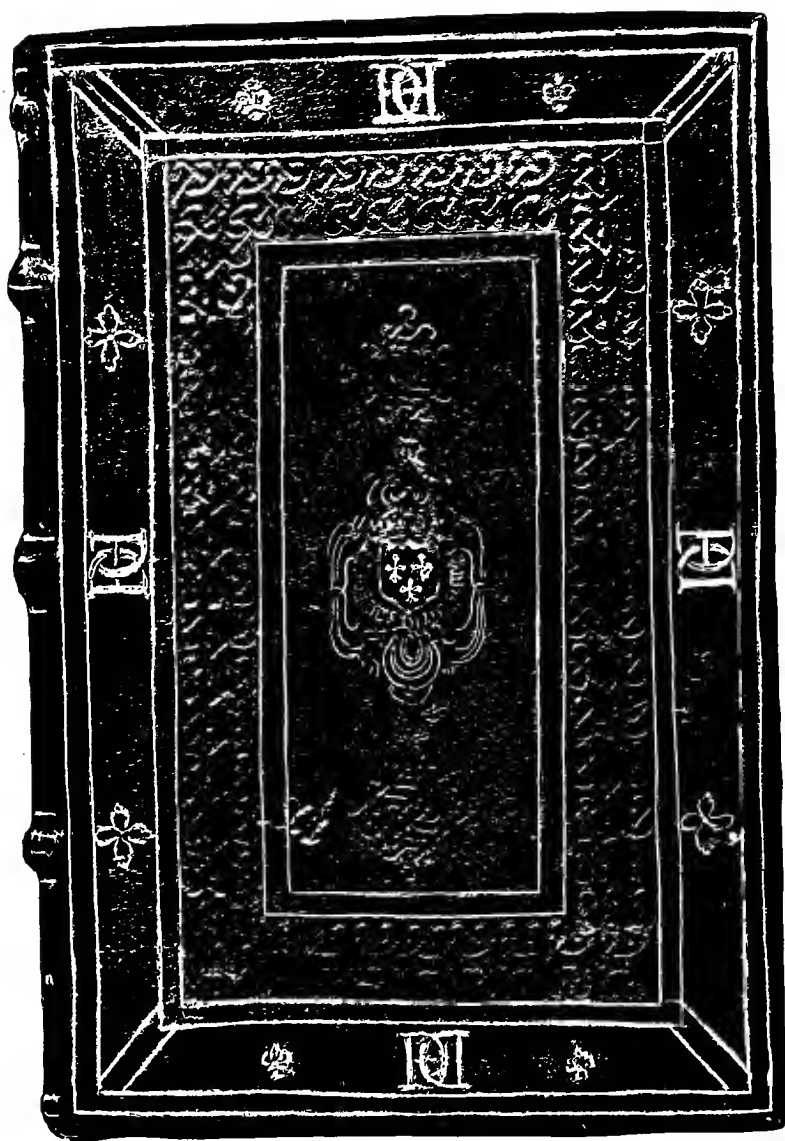
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Unique original North American Indian Autobiography. There is a note at the commencement of the picture MS. to the effect that "This history was taken from Half Moon's dead body by Sergeant John R. Nelson, of Lieut. Rowe's Co., Second Cavalry, as certified to by Lieut. Rowe and Major James S. Brislin, Second Cavalry." The descriptive MS. further states: "It is the custom of the Sioux warrior, as was the custom with the warriors of the Six Nations, the Natchez, the Illinois and other semi-centaur savages, to record by illustrations or pictures their several exploits in battle and the chase. In the history of the trans Mississippi tribes, those who have relied for subsistence upon the immense herds of buffalo, elk and antelope which ranged on the plains—these pictorial records have mainly been executed on the dressed skins of animals; though in some few instances Jesuit Missionaries testify to having seen these records handsomely and profusely illustrated on the inner bark of the cottonwood tree. The Missionaries taught them the uses and purposes of paper, and the Government agents have always liberally supplied them with colored crayons. This book was originally the property of one J.S. Moore, who, in company with twenty-five others, left Nebraska City June 15th, 1868, for Montana. In September, 1868, Moore started to return to Nebraska, but on passing through the Big Horn country was killed and scalped by Half Moon. On page 56 [of the Autobiography] is supposed to be an illustration of this encounter. Pattee, Sandford, Chandler and others (see page 55) returned to Nebraska City and are now residing in that vicinity."

**123 PIERS PLOUGHMAN.** The Vision and the creed of. *Newly imprinted with notes and a glossary by Thos. Wright, M. A.* 2 vols. 16mo, bound in full green turkey morocco, tooling on back and covers, edges stamped and gilt, by (Hayday). London, Pickering, 1842. 15 00

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**125 PROVENANCE ILLUSTRE.** Jac. Angusti Thuani Historiarum sui temporis. Parisiis, apud viduam Mamerti Putis-sonii typographi Regij in officina Roberti Stephani, 1604. 1 vol. in folio, relié en velin flexible, tranches dorées. 400 00

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Only 250 copies printed.

266 **WALTON** and **COTTON**. **The Complete Angler; The Contemplative Man's Recreation.** *Illustrated with 15 beautiful steel engravings and 76 vignettes.* 12mo, cloth, gilt edges. London, 1839. 5 00

267 **WILSON** (Daniel). **Memorials of Edinburgh in the Olden Time.** *With 123 very fine illustrations.* 4to, half Roxburghe, Edinburgh, 1873. 10 00

268 **WILCOCKS** (J. C.). **The Sea Fisherman**: comprising the chief Methods of Hook and Line Fishing in the British and other Waters, and Remarks on Nets, Boats, and Boating. *Profusely illustrated.* 12mo, cloth, uncut. London, 1875. 2 50

269 **WOOD** (Rev. J. G.). **The Natural History of Man**, being an Account of the Manners and Customs of the Uncivilized Races of Men. *Finely illustrated.* 2 vols. thick 8vo, half calf. London, 1870. 12 00

270 **WRIGHT** (Thos.). **Womankind in Western Europe, from the Earliest Times to the Seventeenth Century.** 1 vol. small 4to, cloth, gilt edges. *Illustrated with 11 fine chromo-lithographs and hundreds of wood engravings.* London, 1819. 5 00

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272 **BALZAC** (Honoré). **Les Contes drolatiques colligés ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des pantagruelistes et non aultres.** *Cinquième édition illustrée de 425 dessins par Gustave Doré.* Se trouve à Paris, au bureau de la société générale de Librairie, (chez Dutacq). 1855, in-8,

fig., demi-rel. dos et coins mar. rouge, tête dorée, cb. 10 00

Première édition avec les illustrations de Gustave Doré. Bel exemplaire.

**273 BALZAC** (Honoré de). *Physiologie du Mariage ou Méditations de philosophie éclectique, sur le bonheur et le malheur conjugal*, publiées par un jeune célibataire. Paris, *Levasseur*, 1830. 2 vol. in-8, mar. gant de Suede, tr. dor. (Rousselle). 50 00

Edition originale. Exemplaire doré sur temoins.

**274 BARTSCH** (Adam). *Le Peintre graveur*. Nouvelle édition. 21 vols. half crushed levant morocco, top gilt, uncut. A Leipzig, chez *J. A. Bartsch*, 1854. 100 00

Fine copy of a rare book necessary to every print collector.

**275 BERQUIN**. *Idylles* par M. Berquin. 1 *Frontispiece* and 24 *exquisite plates designed by Marillier, and engraved by Gavucher and Delaunay*. 2 vols. in one. 16mo, beautifully bound in full red crushed levant morocco, tooled back, filets on covers, edges gilt by (*Pouillet*). Paris, 1775. 45 00

Proof impression of the plates.

**276 BAYARD** (Émile). *Estampes pour les Œuvres de Molière d'après les dessins de Emile Bayard, gravées à l'eau-forte par P. Teyssonnieres, Ad. Lalauze et J. Dupont*. Paris, 1879-1883, en *livraisons*. 65 00

Suite complète de 25 eaux-fortes, épreuves d'artiste tirées à cent exemplaires numérotés sur Papier Impérial du Japon.

**277 BINDING**. German Prayer Book. Small 8vo, bound in morocco, with large silver clasps and corners, elaborately chased, covering both sides of the book. 25 00

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Bound in full dark citron morocco, very rich gilding covering entirely the sides and back. A sumptuous specimen of ornamental French binding by Padeloup. On the side and back of this copy are the Arms of Louis the XV, King of France.

**279 BINDING**. *LES EVANGILES DES DIMANCHES ET FETES DE L'ANNEE*. Paris, *L. Curmer*, 1864. 2 vols. 4to, bound in silver. 750 00

Belle publication chromolithographique, contenant la reproduction de Cent (100) miniatures, tirées des plus beaux manuscrits connus, et dont chacune des pages, au nombre de 400, est encadrée dans un ornement caractérisant les types des principales époques de l'art des miniatures.

Indépendamment du mérite de l'exécution, cet ouvrage est curieux et intéressant, pour la connaissance et la comparaison des anciens manuscrits, et peut-être d'une grande utilité pour leur étude.

Most elaborately bound. The covers, backs and clasps of solid silver (and gilt), chiseled from designs in the book. Through the ornaments of the silver covers appears a background of ivory upon which (in Vol. I.), in the centre of cover, a line engraving of Christ Consolateur, (and on Vol. 2) ("The Holy Family") have been beautifully engraved.

Inside doublé and fly-leaves of red moire antique. Edges gilt.

In two elegant morocco cases with metal clasps and corners.

**280 BLACK LETTER**. *DAS ALER EDLEST UN BEWERTEST REGIMENT DER GESUNDHEIT. | AUCH VON ALLEN VERSPORGNEN KUNSTEN UNND KONIGKLICHEN REGIMENTEN ARISTOTELIS. | DAS ER DEM GROSSMECHTIGE KUNIG ALEXANDRO ZU GESCHRIEBEN HAT. AUS DEM LATIN IN DAS TEUTSCH GEBRACH BEY DOCTOR JOHANN LORCHNER*. Square 12mo, boards, with 4 very curious wood cuts, 46 leaves. Augspurg, 1531. 10 00

Superb Folio Missal. Illuminated with 94 miniatures.

**281 BOCCACE** (Jehan). *DES CAS DES NOBLES HOMMES ET FEMMES INFORTUNEZ (TRADUCTION DE LAURENT DE PREMIERFAIT)*. Gr. in folio de 234 ff. à 2 col. miniatures, bordures, et lettres ornées. Mar. brun, fil à fr. tr. dor. (DURU). 1,000 00

Superbe manuscrit de la première moitié du XVe Siècle sur velin, orné de quatre vingt quatorze miniatures. Laurent de Premierfait, traducteur de cet ouvrage de Boccace, était évêque du diocèse de Troyes, puis secrétaire du célèbre bibliophile Jean Duc De Berry, troisième fils du roi Jean à qui il a dédié sa traduction, achevée le 15 Avril 1409. Il mourut en 1418.

Cette traduction, publiée par Verard en 1494 dans un style rajeuni, n'est pas la première en date; elle avait été précédée d'une plus ancienne, exécutée en 1401 pour un anonyme, mais resté inedit. Une troisième traduction faite en 1458 par Pierre Favre, curé d'Aubervilliers, avait en tout d'abord les honneurs de l'impression (Bruges, Colard Mansion 1476).

Notre volume ne commence qu'un second feuillet, par la fin d'une phrase, appartenant au début du premier chapitre: "Je fuz moult esbahy et commençay merusement (merveilleusement)

regarder ces deux vieillards qui a peine pouvoient parler qui avoient esté faiz sans ouvrage de nature . . . Il y a malheureusement, encore d'autres lacunes a la fin du volume ou une ou plusieurs pages manquent. Les miniatures de forme rectangulaire 3x4 offrent une véritable mine pour les costumes en tout genre, les armes, les armures, et le mobilier du XV<sup>e</sup> Siècle.

Nul doute que ce splendide manuscrit, datant du règne de Charles VII. n'eut été exécuté pour un grand personnage sinon pour un prince—.

This extraordinary manuscript in folio, containing an unusual number of beautifully executed miniatures, and ornamental borders in gold and colors, is worthy of a place in a fine library.

**282 BRULLIOT (F.)** Dictionnaire des Monogrammes, Marques Figurées, Lettres Initiales, Noms Abrégés, etc., avec lesquels les Peintres, Dessinateurs, Graveurs et Sculpteurs, ont désigné leurs Noms. Nouvelle édition revue, corrigée et augmentée. The 3 parts, with Appendices, in 1 vol. thick 4to, half morocco. Munich, 1832-4.

18 00

Best edition.

**283 CHOISEUL AND POUILLAIN GALLERIES.** Cabinet de Choiseul: Recueil d'Estampes gravées d'après les Tableaux du cabinet de Mons. le duc de Choiseul par Basan. 123 plates. 1771.— *Cabinet de Poullain*: Collection de Cent vingt Estampes, gravées d'après les tableaux qui composaient le *cabinet de Mons. Poullain* par Basan 1781. Together 2 vols. 4to. Containing 243 beautiful engravings after the Old Masters. Half red morocco, top gilt, uncut edges. 75 00

**284 CHRONIQUE DE NUREMBERG. REGISTRUM HUIUS OPERIS LIBRI CRONICARUM CUM FIGURIS ET IMAGINIBUS AB INITIO MUNDI. AUCTORE HARTMANNO SCHEDEL, ANTHONIUS KOBERGER NORIMBERGE IMPRESSIT, 1493.** Folio, old calf, edges marbled. 250 00

Exemplaire bien complet avec le Tractatus de Sarmatia et les ff. blancs qui manquent souvent. Ce magnifique volume est une des plus riches productions illustrées du XVe. Siècle. Il ne renferme pas moins de 2250 bois (non coloriés dans cet exemplaire) dont plusieurs de la grandeur des pages gravées par Wolgemuth, le maître d'Albert Durer, et W. Pleydenwuff. Les noms de ces deux graveurs sont indiqués dans la souscription qui se trouve au verso du f. 300.

On lit au verso du f. ccxc que le roi de Portugal Jean I. envoya en 1483 Diego Cam, navigateur portugais, et Martin Behaim de Nuremberg, célèbre cosmographe, avec plusieurs vaisseaux en Afrique, qu'ils vinrent sur les côtes des mers du sud et qu'après avoir traversé la ligne, ils virent le nouveau monde.

Enfin, après une navigation de 26 mois, ils retournèrent en Portugal, et pour preuve de leur découverte apportèrent du poivre et autres grains (Bibliotheca Americana vetustissima, p. 37-41).

Le présent exemplaire est le plus splendide que

nous ayons rencontré jusqu'à présent. Les grandes initiales sont peintes en or et couleurs et entourées de riches bordures d'un bel effet.

The present copy is the first edition and is unique, having the initials and capital letters illuminated by hand in gold and colors and enclosed in ornamental borders. It is an unusually tall and clean copy, with brilliant impressions of the 2250 wood engravings, many of which are full-page, engraved by Wolgemuth, and contains, besides, the three blank leaves usually missing. This is, without doubt, the handsomest copy ever offered for sale in this country.

**285 COSTUMES historiques des XII<sup>e</sup>, XIV<sup>e</sup> et XV<sup>e</sup> siècles,** dessinés et gravés par Paul Mercuri avec texte historique et descriptions, par C. Bonnard. Nouvelle édition avec introduction, par C. Blanc. Paris, Lévy fils, 1860 (3 vol.), suivis de costumes historiques des XVI<sup>e</sup>, XVII<sup>e</sup>, et XVIII<sup>e</sup> siècles, par Lechevalier et Chevignard, gravés par Diches, Flameng, Laguillermie, exécutés par Duplessis (2 vol.) Paris, Lévy, 1867. 5 vols. in 4, finely bound in half red crushed levant morocco, gilt tops, uncut edges. 100 00

Très bonne condition du premier tirage des figures en couleur.

**286 COSTUMES du 18<sup>e</sup> Siècle,** tirés des Près Saint-Gervais; avec l'Autorisation de MM. V. Sardou, Ph. Gillie and Ch. Lecocq. Eaux-fortes de A. Guillaumot Fils. INDIA PROOFS. 4to. Paris, 1874. 6 00

**287 COL. WAYNE'S** Orderly Book of the Northern Army at Ticonderoga and Mt. Independence, from Oct. 17th, 1776, to Jan. 8th, 1777. With Biographical and Explanatory Notes and an Appendix. 1 vol. 4to, half morocco, gilt top, uncut. *Portrait inserted.* Albany, J. Munsell, 1859. 10 00

Very rare. Large paper copy.

**288 DEMUSSET (Alfred).** Œuvres Complètes De, avec Lettres Inédites variantes, notes, Index, fac-simile notice biographique par son frère. Edition Dedicée aux amis du Poète. Ornée de 28 Dessins De M. Bida et 1 portrait gravé sous la Direction de M. Henriquel Dupont par les Meilleurs artistes. 10 vols. royal 8vo. Superbly bound in half dark yellow crushed levant morocco (supra extra), backs tooled, mosaics of green morocco, tops gilt, other edges uncut, by (David). Paris, Charpentier, 1866. 125 00

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**289 DORAT. FABLES NOUVELLES.** A la Haye et se trouve à Paris chez Delalain 1773

2 part. en 1 vol. in-8 fig. mar. vert. dos orné tr. dor. Bound by *Quinet*. 150 00

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297 JOHNSONIANA, or Supplement to Boswell. Being Anecdotes and Sayings of Dr. Johnson. Collected by Piozzi, Hawkins, Reynolds, etc. With 45 portraits and engravings, by Finden and others; also, fac-similes of autographs. 1 vol. 4to, full calf, tooling on covers. London, 1836. 21 00

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298 LE BIBLIOPHILE FRANCAIS: Gazette Illustrée des amateurs de livres, d'estampes et de haute curiosité. Paris, 1868-1870. 5 vols. petit in 4, nombreux portraits à l'eau forte (*Madame du Barry, Marie Antoinette, Pompadour, etc.*) reproductions de reliures à l'eau forte et en chromo-typographie. Exemplaire, sur grand papier de Hollande velin blanc, ornements et mosaïques noires sur les plats, dos orné tête dorée non vogné. 40 00

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300 LUTHER (Mart). EIN SERMON VON CHRISTLICHER GERECHTIGKEIT ODDER VERGEBUNG DER SUNDEN. GEPREDIGT ZU MARPUNG YNN HESSEN. 1529. Square 13mo, ornamental border. Wittemberg. 1530. 7 50

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308 PREVOST (l'Abbé). Histoire du Chevalier des Grieux, et de Manon Lescaut. A Amsterdam, *aux dépens de la Compagnie*, 1753. 2 vols. in 12, fig. de Gravelot et Pasquier, mar. rouge, dos orné, fil., doublé de mar. bleu, large dentelle XVIIIe siècle avec ornements, tr. dor. (Petit.) 165 00

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309 RABELAIS. The Works of Francis Rabelais, M.D. Formerly translated by Sir Thomas Urquhart, and explained by Mr. Motteux, since carefully revised and compared throughout with M. Le Duchat's edition, by Mr. Ozell. A new edition with improvements, and an entire new set of cuts—folded copper-plate engravings. 5 vols. post 8vo, sprinkled calf, yellow edges, by Cecil and Larkins. London, 1750. 35 00

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310 REMBRANDT. The Complete Works of. With Description and Notes by Charles Blanc, reproduced under the supervision of Firmin Delangle, and forming a Catalogue Raisonné of all of Rembrandt's plates, with reproductions in facsimile of the whole of his etchings, by a new process which dispenses entirely with retouching, comprising in all three hundred and fifty-six plates. The work is in one volume, royal folio, a portfolio of same



size, and a portfolio 24x31. The royal folio volume contains the text as revised by Mr. Charles Blanc, and the small portfolio all the plates the size of which admits of their being included. The others are put in the large portfolio. The volumes are bound in cloth, sufficiently strong to take the place of a permanent binding, but leaving the margins intact. The edition consists of 500 copies. 400 copies, letterpress on papier vélin, *plates on Holland paper*. 125 00

311 **SAND** (Geo.). Romans de. 32 vols. 12mo, half calf (neat), marbled sides and edges. Paris, *Michel Levy*. 40 00  
A handsome set.

312 **SAINT PIERRE** (Bernardin de). Paul et Virginie. Royal 8vo, elegantly bound in full-red crushed levant morocco, back tooled, mosaics of green morocco, gilt edges, by *Rousselle*. Paris, *Curmer*, *Rue Ste. Anne*, 1838. 60 00

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This magnificent work, "chef d'œuvre d'illustration" of the 19th century, is illustrated with about 450 wood engravings by Meissonier and other French and English artists, throughout the text, 29 plates by the same artists, printed on India paper, and 7 fine portraits by Lafitte, Tony Johannot and Meissonier, also printed on india paper.

313 **SHAKESPEARE**. Diamond edition from Chiswick Press. The Dramatic Works of Shakespeare. 8 vols. 32mo, cloth, uncut, with *illustrations*. Chiswick, printed by C. & C. Whittingham, 1828. 15 00

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# APPENDIX.

**1 FLORENCE GALLERY.** Original Edition. Tableaux, Statues, Bas-Reliefs et Camées de la Galerie de Florence, et du Palais Pitti, dessinés par M. Wicar, Peintre, et gravés sous la direction de M. Lacombe, Peintre; avec les explications, par M. Mongez l'ainé. Imprimées sur papier-velin superfine de Johannot d'Annonay. *Illustrated with nearly 400 beautiful line engravings, the greater part in proof state.* 4 vols. folio, bound in half red crushed levant morocco, gilt tops, other edges uncut, original covers bound in. A Paris, de l'Imprimerie de Clousier, Imprimeur du Roi, 1791. 225 00

**2 LUXEMBOURG GALLERY:** La Galerie du Palais du Luxembourg: peinte par Rubens, dessinée par les Ss Nattier, et gravée par les plus Illustres graveurs du Temps: dédiée au Roy. Folio, full calf. Se vend à Paris chez le Sr Duchange, graveur du Roy—avec privilege de sa majesté. 1710. 85 00

A superb work, consisting of 25 beautiful line engravings by Edelinck, Andran, Picart, Massé, etc., etc. (Brilliant impressions of the plates.) (Early copy before the plates were numbered.)

**3 RUBENS' FRESCOS IN THE PALACE OF FLORENCE.** *Pittura del Salone Imperiale del Palazzo di Firenze. Si aggiungono le Pitture del Salone e cortile delle Imperiali ville della Petraia e del Poggio a Caiano, opere di vari celebri Pittori Fiorentini in Tavole 26. Date ora la Prima volta in Luce. In Firenze anno 1751.* Large folio, superbly bound in full red crushed levant morocco, elaborate and exquisitely gilt tooling on covers and back, inside border, edges gilt. (Ancient blind ing.) 90 00

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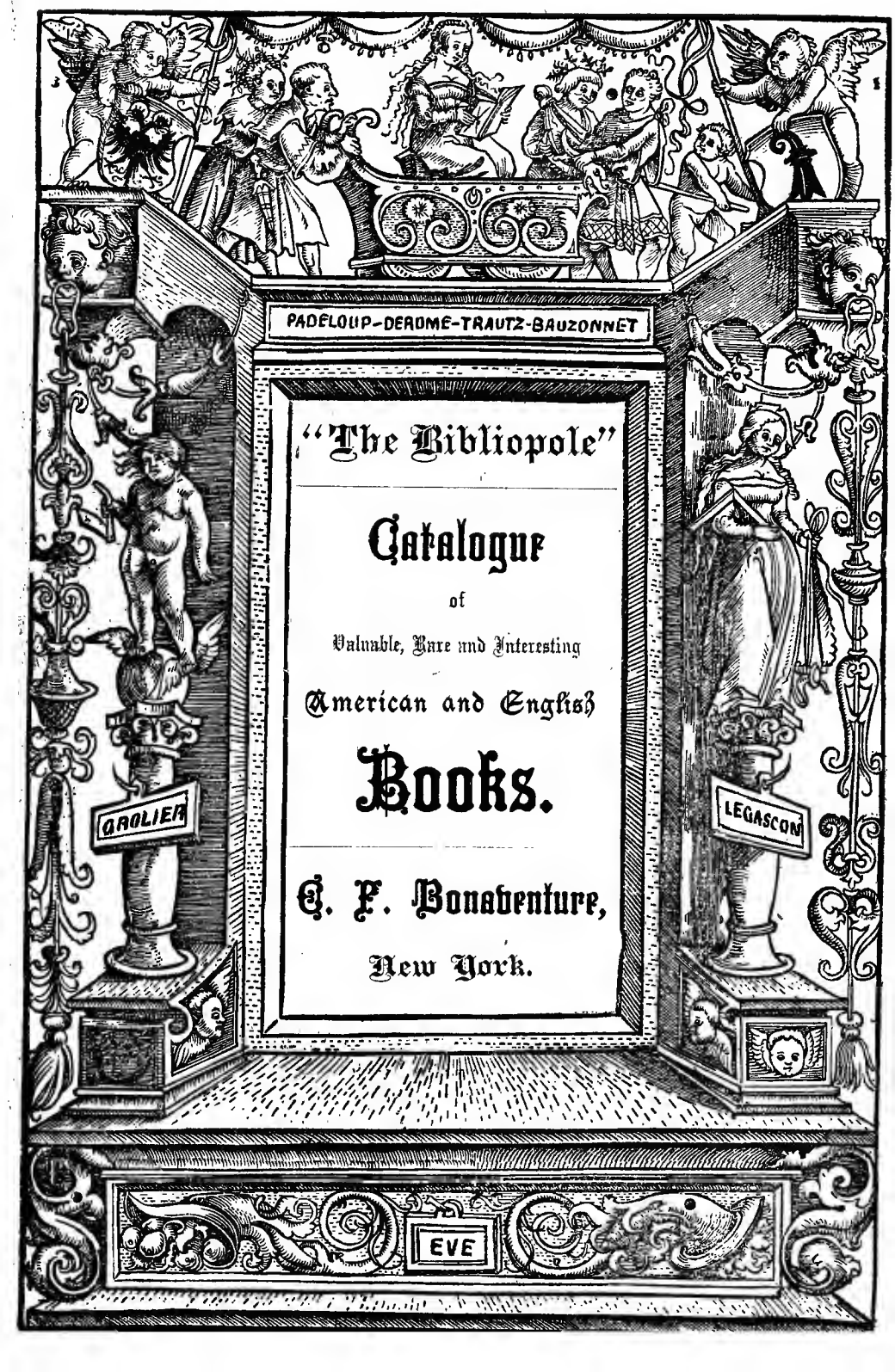
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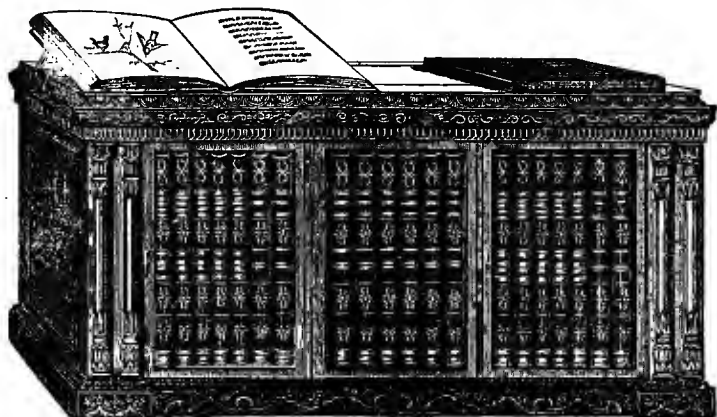
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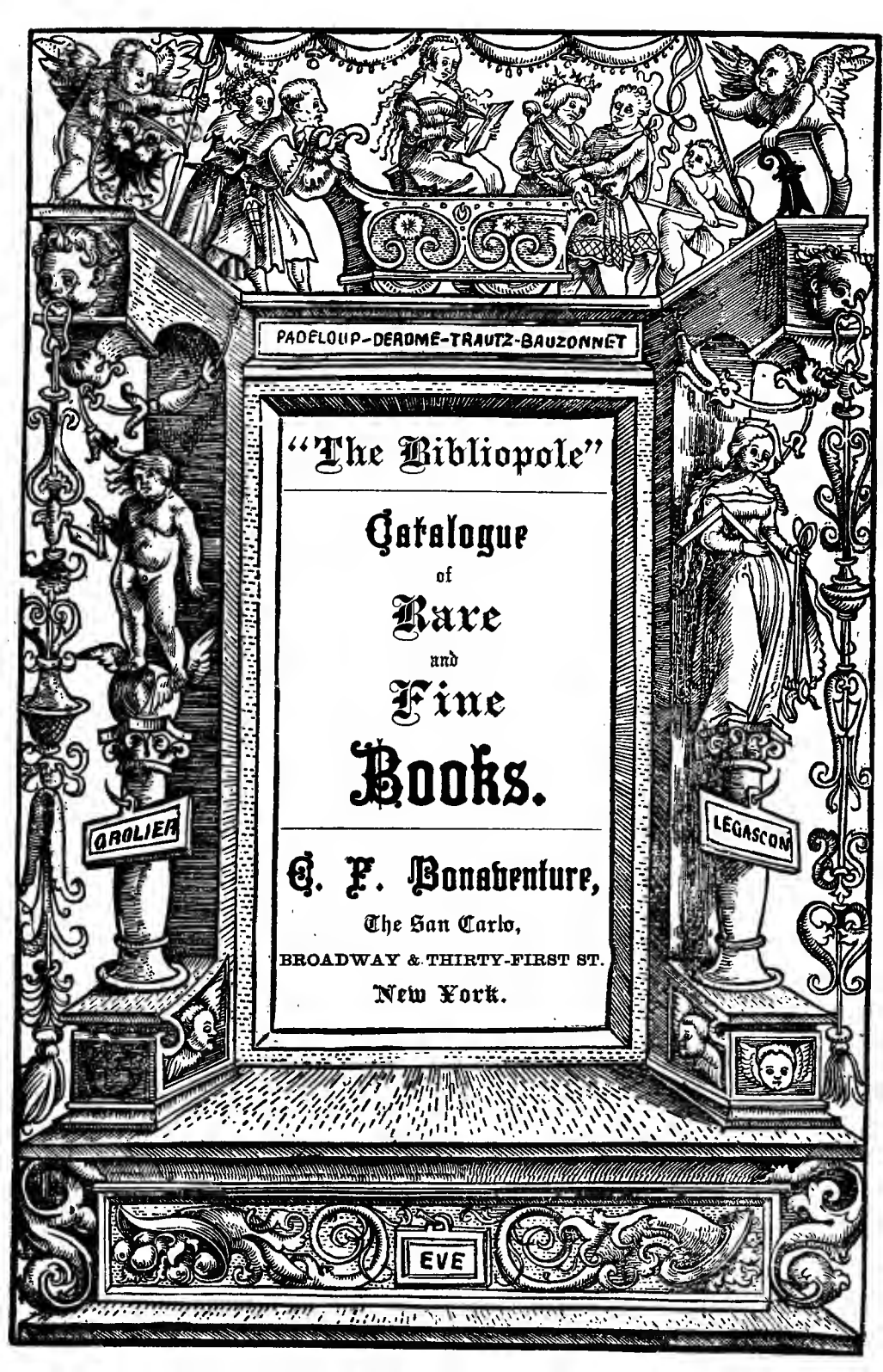
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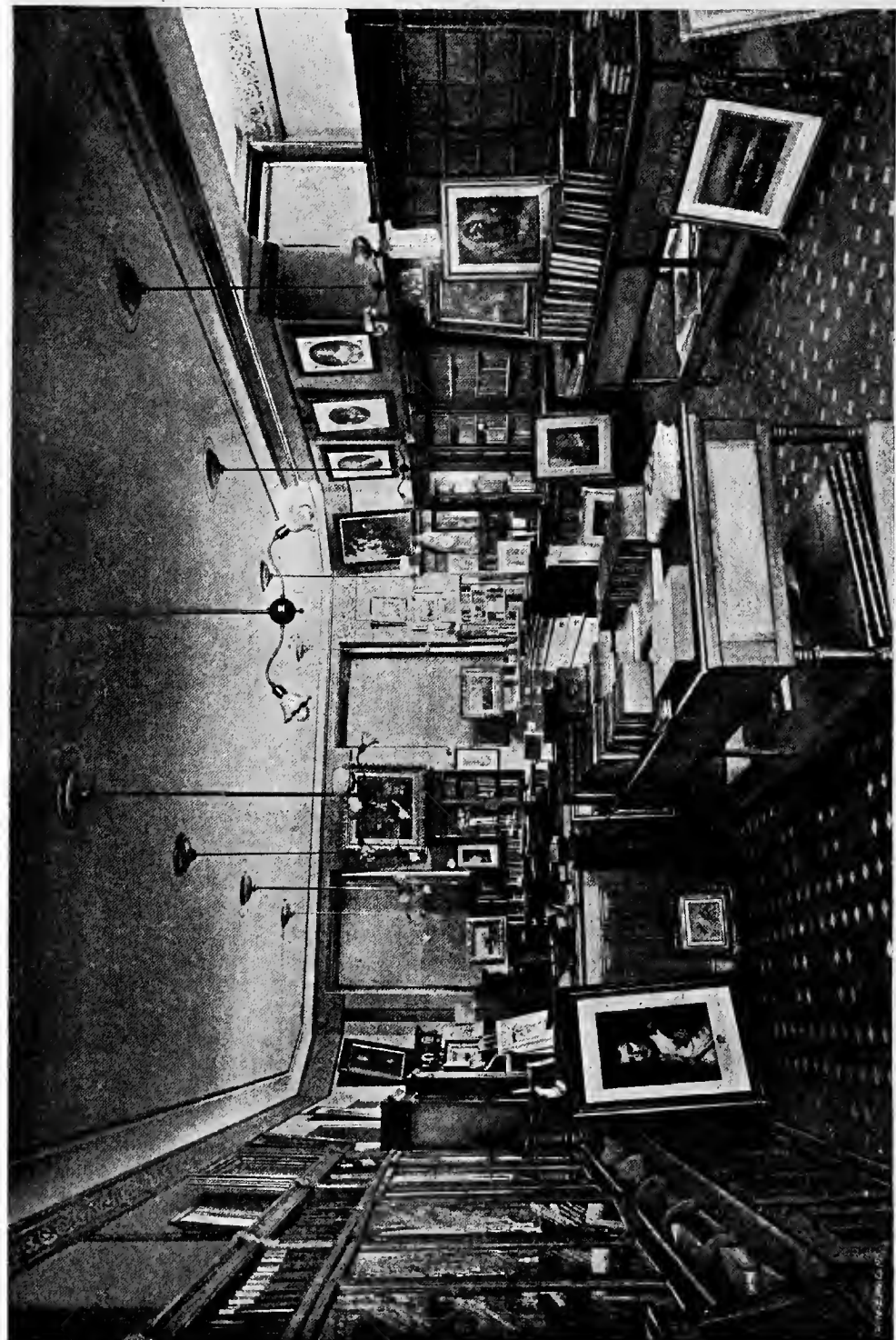
**G. F. Bonaventure,**

The San Carlo,  
BROADWAY & THIRTY-FIRST ST.  
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A VIEW IN THE BOOK AND ART ROOMS OF E. F. BONAVENTURE IN THE SAN CARLO, NEW YORK CITY.



## "The Bibliopole."

# CATALOGUE OF BOOKS

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1. ABRAHAM (Nicolas, *Sieur de la Framboisiere*). La Fontaine Minérale de Chenay. Minimo, magnificently bound by Capé in dark green crushed levant morocco, super-elegant, pointillé lace work tooling, inside gold borders. Reims, 1606. 40 00

Excessively rare and one of two copies printed on vellum. This

reprint was executed at Reims in 1855 and formed part of the "Bibliothèque de L'Amateur Remois." The tooling is fully equal to the best work of Trautz-Bauzonnet.

2. A'KEMPIS (Thomas). *Imitation de Jesus Christ, Traduction Nouvelle. With engraved frontispiece, plates and vignette by Mariette, with proof impression of vignette added, also portrait of Louis XIV. by Edelinck.* Small 8vo, bound by Lortic in crushed blue levant morocco, Jansen style, with elegantly gold tooled doublé of red crushed levant morocco, leather joints, crimson watered silk ends, edges gilt on marble. Paris, *Dezel-lier*, 1692. 95 00

Rare, clean and handsome copy in chamois-lined drop case.

3. ALBINOVANI (C. P.). *Elegiæ III. et Fragmenta ; cum Interpretatione et Notis Scaligeri, Lindenbruchii, Heinsii, Goralli et aliorum. Front. and numismatic portraits.* Small 8vo, olive morocco extra, gilt edges, by Padeloup. Amsterdam, 1703. 12 50

Very rare and good example of Padeloup. This copy belonged to Beckford the author of "Vathek" and was previously in the Lamoignon library, *i. e.*, "Bibliotheca Lamoniana," and bears that book-plate.

4. ALDUS.—*Epistolæ Clarorum Virorum Selectæ de quâ Plurimis Optimæ ad Incandam Nostrorum Temporum Eloquentiam. With the Aldine mark "anchor and dolphin" on the title and last leaf.* Minimo. Bound by Capé in brown morocco, inside gold borders, tooled on the sides with the emblem of the Aldi within a floriated design, gilt edges. Paris, *apud Bernardum Turrisanum, via Iacobea in Aldina Bibliotheca*, 1556. 15 00



Rare and charming little bibelot, entirely printed in Italic types. Renouard in his "Annales des Aldes," Vol. 2, p. 407, says : "Ces Lettres furent reimprimées dans la même année [1556] à Paris, en petit in 12, par B. Turrisan, ce qui a fait croire à D. Clément, que P. Manuce en avoit donné deux éditions dans la même année."

5. ALEXANDRI Ab Alexandrio Ivrisperiti Neapolitani *Genialium Diarum Libri Sex, Varia ac Recondita Ervdi-*

tione Referti. *Curious cut of printing office of sixteenth century on title.* Folio, bound by Duru in crushed red levant morocco, rounded corners, inside gold dentelle borders, edges gilt on marble. Paris, John Roigny, 1539. 25 00

Clean handsome copy of this rare book, and fine specimen of Parisian typography of the first half of the sixteenth century.

6. ALLETZ (Edouard). *Esquisses Poetiques de la Vie.* Minimo, smooth red morocco, gilt. Paris, 1841. 5 00

Fine piece of "provenance" stamped on both sides with a ducal crown, below which is the monogram "L. H. E."

7. ALMANACH ROYAL Annee Bissextile, 1760. 8vo, handsome contemporaneous red morocco binding, covered with gold tooling on the back and sides, in the centre of which is an heraldic achievement with crown, mantle and orders—above the shield "three lions rampant, crowned" is the motto "Re que Diou." Paris, 1760. 25 00

Rare and splendid specimen of Eighteenth Century binding.

8. *Anne of Austria.*—RANGOUSE (Sr. de) *Lettres Heroiques au Grands de l'Estat.* Small 8vo, mottled calf gilt, edges gilt. Paris, 1645. 75 00

Excessively rare and printed at the expense of the author at "l'Imprimerie des Nouveaux Caracteres, Inuentez par P. Moreau." This is the copy which the author presented to Anne of Austria, mother of Louis XIV., and to whom, while Queen Regent, he dedicated the work. "It also contains, printed in curious Moreau Italic types, letters addressed to Cardinal Mazarin, Duc de Guise, Duc d'Espernon, Duc de Sully, La Rochefoucauld, Marshal Turenne, Duc de St. Simon and other famous personages of the period. The volume is more important, however, as an example of binding. Surmounted by a regal crown and surrounded by a girdle, are on both sides the arms of



[ARMS OF ANNE OF AUSTRIA.]

France, impaling Spain and Austria, as shown in the cut herewith. The sides are paneled, and at the four corners between the fillets are the monogram "A A" and regal crown. These are repeated in a smaller size four times on the back of the volume.

9. APPIAN (P.).—Inscriptionis sacro sanctæ vetvstatis non illae qvidem Romanæ, sed totivs fere orbis svmmo stvdio ac Maximis impensis Terra Mariæ conquistæ feliciter incipiunt Magnifico viro domino Raymvndo Fvggero invictis svmorvm Cæsaris Caroli Qvinti ac Ferdinandi Romanoru. Regis a consiliis, bonarum literatu mecaenati incomparabili Petrus Apianus mathematic' Ingolstadien & Barptholomeus Amantius Poeta, D. D. *Profusely illustrated and every page surrounded by ornamental borders.* Small folio, elegantly bound by Rousselle in crushed levant morocco, inside gold borders, gilt edges. Ingolstadt, *in aedibus P. Apiani*, 1534. 45 00

Very rare. Valuable on account of the woodcuts of Roman antiquities, inscriptions, etc.

10. BALZAC (Honore de). Physiologie du Mariage, ou Méditations de Philosophie Eclectique sur le Bonheur et le Malheur Conjugal publiées par "un Jeune Celibataire." 2 vols., 8vo, bound by "Trioullier sr. de Petit-Simier," in crushed dark blue levant morocco gilt, inside gold borders, rounded corners, top edges gilt, others uncut. Paris, *Levavasseur*, 1830. 50 00

Very rare and original edition of this celebrated work on marriage, by the celebrated author of the "Contes Drolatiques."

11. BALZAC. Les Contes Drolatiques, Colligez ez Abbayes du Touraine. *Illustrated with 425 wood engravings after the original designs of Gustave Doré.* 8vo, half morocco, cloth sides, marbled edges. Paris, *n. d.* 5 00

12. BELLEAU (Remy). Œuvres Completes, Nouvelle Edition Publiée d'après les Textes Primitifs, avec Variantes et Notes, par A. Gouverneur. 2 *inserted portraits.* 3 vols. 8vo, bound by Brany in crushed maroon levant morocco, elegantly tooled on the back and sides with Gothic floriation in ornamental compartments, inside gold borders, edges gilt on marble. Paris, 1867. 145 00

Large paper, and one of a limited edition of 125 copies printed on Holland paper. Belleau, who died in 1577, was one of the seven French poets who formed what was called "the French Pleiades." Ronsard was the chief.

13. BERANGER.—Illustrations for, consisting of—set of 52 plates for “Chansons Anciennes,” open letter proofs on India Paper; set of 14 plates for “Chansons Dernières,” India proofs before letters; set of 10 plates for “Ma Biographie,” India proofs before letters—by or after Pauquet, Tony Johannot, Charlet, Jacque, Daubigny and others; to which are added portraits, namely—Napoleon, India proof; Lafitte, India proof before letters; Madam Emil de Girardin, proof before letters; Henri Monnier, portrait colored by hand surrounded by colored vignettes; and rare portraits of Beranger, one being in two states. Large 8vo, bound by Marius Michel in crushed red levant morocco, inside gold borders, edges gilt on marble. 125 00

Fine collection containing the best Beranger plates, superb impressions. At the beginning of the volume is an original autograph letter of three pages signed by Beranger and entirely in his handwriting, dated “Tours, 27 Juillet, 1828,” and addressed to M. Bazot.

14. BERQUIN (A.). *Idylles. Engraved title and exquisite plates, some facetious, from the designs of Marillier.* Square 4to, handsomely bound by Vernon in crushed red levant morocco extra gilt, inside gold borders, with coat of arms on the side, gilt edges. Paris, *Ruault*, 1775 25 00

Original edition and a fine copy printed on heavy laid paper. Cohen says, “les beaux exemplaires sont en papier velin avec les figures avant les numeros—400 a 500 francs.” The above copy is on vellum paper, and has the impressions of the plates before letters.

15. BERTAUT (Jean). *Œuvres Poétiques de Mr. Bertaut, Evesque de Seez Abbé d'Aunay, Premier Aumosnier de la Royné, Dernière Edition Augmentées de plus de Moitié outre les Precedentes Impressions.* Small 8vo, crushed red levant morocco extra, inside gold borders, gilt edges on marble. Paris, *Toussaint du Bray*, 1620. 35 00

Handsome copy of this rare work bound by Trautz-Bauzonnet and stamped in gold on the sides with the coronet of the “Premier Marquis de France.” Every page is ruled with carmine lines. Pages 389 and 390 consist of separate title page of “Recueil de Quelques Vers Amoureux par le Sieur Bertaut.”

When Bertaut the friend and poet of both Henry III. and Henry IV. of France was elevated to the Bishopric of Seez in Normandy, he endeavored to suppress his erotic verses.



16. BEROALDE DE VERVILLE. *Moyen de Parvenir, Contenant la Raison de Tout ce qui a Ete, Est, et Sera.* Dernière Edition. Exactement Corrigée et Augmentée d'une Table des Matieres. 2 vols. minimo, fine old crushed green levant morocco extra gilt, inside gold borders, gilt edges. *n. p., n. d.* 35 00

Excessively rare edition of this curious work. The title bears this bogus imprint, "Nulle Part, 100070038." The "*Moyen de Parvenir*" is justly classed as one of the Shandy library.

"Extremely curious from the striking pictures which it offers of the manners and knowledge of the age. From him, I suspect, Sterne took Mr. Shandy's repartee to Obadiah."—FERRIAR.

17. [BEROALDE DE VERVILLE.] *Le Moyen de Parvenir.* 2 vols., minimo, bound by Allo in red crushed levant morocco, inside gold borders, gilt edges on marble. *n. p., n. d.* 20 00

Very scarce. This was doubtless printed by the Elzevirs at Leyden, as their printer's mark of "an old man beneath an olive tree" is on both titles, and of which the imprints only read "A \* \* \* \* \* \* \* 100070057." There is an admirable frontispiece to the first volume, showing a group of ecclesiastics and semi-nude women, one of whom is holding an oval portrait of the author head downwards.

18. **Black Letter.**—TURRECREMATA (John de, Cardinal). *Exposito Brevis et Utilis super toto Psalterio.* Folio, russia gilt, morocco rebacked, edges gilt on red. Mainz, *Peter Schoeffer*, 1474. 32 50

Excessively rare, and printed in the same Gothic types as the Valerius Maximus of 1471 by Schoeffer, but having the first words of each psalm in large missal characters, the initials painted in by hand in red, and the colophon printed in red ink. This is the first Mainz edition of Turrecremata, and one of the notable books printed by Schoeffer after he left the employ of his master, John Gutenberg, and after the death of his partner and father-in-law, John Fust, in 1466. Schoeffer never had a printer's mark of his own, but continued to use those of Gutenberg and Fust, and which will be found below the colophon of the above concluding:—





"Mogune. impssa. Anno dni. MCCCCLXXIII tercio Idus sep-tembris p. peti.u. Schoyffer de Gernsheim feliciter est consumata."

The above is not only interesting as a fine specimen of the typography of the associate of the Inventor of Printing, but as one of the earliest editions of a commentary on the Psalms, that enjoyed great celebrity in various quarters for a long period of time.

19. **Black Letter.**—MAMOTRECTUS, sive Expositio in Singulos Libros Bibliorum per Singula Capitula. Small 4to, old red morocco, extra gilt, rebacked. Venice, *Franz Renner, of Heilbronn, and Nicholas, of Frankfort*, 1476. 22 50

Very rare, with the capital letters added by hand in red. The last page is mended.

According to Serna Santander, the author of this work was John Marchesinus, a priest of the order of Friars Minor, and a native of Reggio, who composed it in 1466, for the use of the less instructed in his own profession. It contains, according to the same authority—

1. An exposition of the phrases of the Bible and of the prologues of St. Jerome; 2. Two little treatises of orthography and of accents; 3. A short declaration of the months, festivals, etc., of the Jewish Priests. 4. An explanation of ancient words and terms in hymns, homilies, etc. 5. A declaration of the rules of the Friars Minor.

"The title is variously written, *Mommotrectus*, *Mammotrectus*, *Mammatrectus*, *Mammetractus*, *Mammonothreptus*, obviously meaning that it is intended as *mother's milk* to those clergymen who are *infants* in professional knowledge."—BELOE.

20. **Black Letter.**—DIVES AND PAUPER. 4to, bound by Francis Bedford in brown morocco extra gilt, panelled sides, gilt edges. London, *Richard Pynson*, 1493. 225 00

Excessively rare, and the first work printed with a date by Pynson, who ranks as the fifth known printer in England, and follows after—1. William Caxton; 2. Theodore Rood; 3. William, of Mecheln; and 4. Wynkyn de Worde. The colophon reads:—"Here endith a compendiose treatise dyalogue. of Dives & paup. That is to say, the riche & the pore fructuously trefyng upon the X. comandmentes. fynished the X. day of Juyl the yere of oure lord god. M.CCCC.LXXXXIII. Empretyd by me Richarde Pynson at the temple barre . of London . Deo gracias."

Quaritch priced an imperfect copy in his "Monuments of the Early Printers" (1888) at £105, *i. e.*, \$525. The above copy, which came from the Library of "Frederick Perkins, Chipstead Place, Kent," and has that collector's heraldic "ex-libris" on an end paper, also six leaves at the beginning and one at the end in fac-simile. It was formerly stated by bibliographers that "Dives and Pauper" should have at the end a blank leaf with the printer's device, but this is now generally denied, as no such copy appears to be known. Outside Althorp a perfect copy hardly exists, and the whole number, in any condition, barely make up a half dozen. Even with the above-noted fac-similes the present is a most desirable copy in every way.

According to Ant. à Wood the author was Henry Parker, a Car-

melite of Doncaster, D.D. Cantab., whom it got into trouble from the outspokenness of its denunciation of contemporary sins and follies. It begins as follows:—"Riche and pore have like cuminge into this worlde. & like outgoiing but their liviing in this worlde is unlike. What shulde comfort a pore man ayenst grutchiing and what wykednesses, folowe lovers of riches."

The book is very full of curious and suggestive matter, historical allusions and racy, proverbial phrases. The style of the dialogue appears in the following specimen:—"Dives, thou art the more fole. But it is a comon proverbe. A foles bolte is sone shotte. Abyde and aunswere and I wol ley an hundryd ponde that I shall preve thee by gode argumentes that he is but a fole whiche wyl not bisye him to be riche."

21. **Black Letter.**—BREVE ET. UTILE oms. fere sententias, questiones et coclusiones. in tertio et quarto sententiarum libris, etc. Small 4to, bound in fresh crushed levant morocco, inside gold dentelle borders, edges gilt. Paris, *n. d.* 15 00

Excessively rare black letter, and from the press of Jehan Petit, whose printer's mark is on the page preceding the index, on the recto of which is a curious page woodblock, in which appear Christ, the Virgin Mary, the Devil and other sacred personages.

22. **Black Letter.**—MORE. The Workes of Sir Thomas More Knyght, sometyme Lorde Chauncellour of England, wrytten by him in the Englysh tonge. *Woodcut title and initials.* Very thick 4to, dark blue morocco, inside gold borders. London, *Printed at the costes and charges of Iohn Cawood, Iohn Waly and Richarde Tottell, Anno 1557.* 125 00

Very rare and complete with the rare unpagged leaves at the beginning containing the youthful poems of the author of the "Utopia" and that between pp. 1138-39 "Sir Thomas More to the Christian reader," correcting an error in "Salem and Byzance." The above copy has the inserted heraldic book plate of "Frances Mary Richardson Currer." It is in clean condition and genuine throughout, with wide margins. The title and last leaf are inlaid, and some of the margins carefully mended. Quaritch asked £45, *i. e.*, \$225, for a copy of the above in his "Monuments of the Early Printers," 1888.

"Wylliam Rastell, serjant at lawe," who dedicates this edition of his illustrious uncle's writings to Queen Mary, was evidently the same person as the printer of that name who had exercised his calling in London somewhat earlier. The result of his labors in making, from both printed and MS. copies, this collection of the English works of Sir T. More is no less than 1458 double-columned and closely printed black letter pages, whose value and interest it were superfluous to insist on.

23. **Black Letter.**—MORE. The cofutacyon of Tyn-  
dales answere made by Syr Thomas More knyght lorde

Chancellour of Englonde; *also*—The second parte of the cofutacion of Tyndal's answeire in whyche is also confuted the chyrche that Tyndale deuyseth and the chyrche also that frere Barns deuyseth made by Syr Thomas More knyght. *Wood-block borders on titles.* 2 vols. in 1. Thick 4to, bound by W. Pratt, in fresh crushed levant morocco, gilt inside gold borders, edges gilt. London, *Prentyed by Wyllym Rastell*, 1532-33.

50 00

Extremely rare and a copy in the finest state of both parts of one of the most interesting of Sir Thomas More's works.

- 23\*. **Black Letter.**—PROCESSIONARIVM Ordinis Prædicatorum, in quo preter alia Emendata Sanctorum Commemorationes, que ad Altaria ipsis Dicata sunt Cognoscet. *Printed in red and black, with music and woodcuts.* Small 8vo, old olive morocco, broad gold borders on sides with the sacred monogram and crucifix as centre pieces, gilt gaufered edges. Venetiis, *apud Iuntas*, 1572. 22 00

Very rare. A fine copy of an uncommon volume of musica interest not mentioned by Brunet.

24. **Black Letter.**—[MONARDES (Nicolas).] Ioyfvll Newes Out of the New-found Worlde, Englished by John Frampton Marchant. *With curious wood engravings of plants, etc.* Small 4to, newly bound by David in crushed levant morocco, Jansen style, with inside gold borders, edges gilt on marble. London, *printed by E. Allde, by the assignee of Bonham Norton*, 1596. 35 00

Extremely rare and a fine copy with the various extra titles, including that at Fol. III. This edition of the work of "Doctor Monardus of Seuil" contains three additional books not in the former. It commences with a notice of Columbus's discovery, and among other curious matters contains a long article on tobacco.

All copies of the work are erroneously paginated, but the number of leaves in a perfect copy as in the above should be 187 in all.

25. **Black Letter Chaucer.**—The Workes of Ovr Ancient and Learned English Poet Geffrey Chavcer, Newly Printed. *With woodcut border around title, portrait surrounded by "The Progenie," and coats-of-arms, also page heraldic plate.* Folio, bound by Francis Bedford in crushed levant morocco, blind tooled, inside gold

border and gilt edges. London, *Printed by Adam Islip*, 1602. 40 00

Very rare and dedicated by "Tho. Speght," the editor of this edition—"To the Right Honorable Sir Robert Cecil Knight, Principale Secretaire to the Queen's Most Excellent Maiestie, etc." The prefixed letter of "Francis Beaumont" is dated 1597.

The sub-title of this valuable edition reads—"To that which was due in the former Impression thus much is now added. 1, In the life of Chaucer many things inserted. 2, The whole worke by old Copies reformed. 3, Sentences and Prouerbes noted. 4, The signification of the old and obscure words prooued, also Characters shewing from what Tongue or Dialect they be derived. 5, The Latine and French, not Englished by Chaucer translated. 6 The Treatise called Iacke Vpland, against Friars; and Chaucer's A. B. C. called La Priere de Nostre Dame, at this Impression added."

26. BLATTER UND BLUTHEN, Deutscher Poesie und Kunst, Ein Album Sininger Betrachtung Gewidmet. *Illustrated with 12 beautiful steel engravings by Georgy and Hartmann.* 4to, handsomely bound by Marius-Michel in crushed red levant morocco, on the foreside being inlaid an alto relievo female figure in bronze, rounded corners, broad inside gold dentelle borders, watered green silk ends, and in red morocco satin lined lock case. Leipzig, 1862. 60 00

Unique and splendid copy of this grand book printed on heavy toned paper. There are inserted frontispieces by Tony Johannot, and other beautiful plates, some on India and in different states.

27. BOCCACCIO. The Decameron; or, Ten Days' Entertainment, translated from the Italian, to which are prefixed Remarks on the Life and Writings of Boccaccio, and an Advertisement by the author of "Old Nick," etc. Thick 8vo, elegantly bound by Chambolle-Duru in crushed red levant morocco extra, inside gold borders, blue watered silk ends, top edge gilt, others uncut. London, 1845. 65 00

Unique copy of this rare edition—"Printed for and may be had of all booksellers." Extra illustrated with inserted set of the Flameng series of etchings on Japan paper, also of the Stothard set, the impressions being either proofs or on India paper. Two portraits of Boccaccio, one by Hopwood, are added, likewise an aquarelle title-page painted in gold and colors.

28. BOCCACCIO.—Contes et Nouvelles de Bocace Florentin, Traduction Libre, Accomodée au Gout de ce

Temps. *Illustrated with the spirited and free engravings of Romain de Hooghe.* 2 vols. small 8vo, bound by Chapelain in crushed red levant morocco extra gilt, inside gold borders, edges gilt on marble. Amsterdam, *George Gallet*, 1697. 60 00

Very rare and a superb copy, both externally and internally, of the first edition, with the plates of Romain de Hooghe, and consequently very brilliant impressions.

29. BOCCACCIO. Decameron; or, Ten Days' Entertainment. Translated from the Italian, with Remarks on Life and Writings of Boccaccio. *Portrait engraved by Sievier, also inserted portrait and plates on India by Flameng.* 8vo, fresh crushed brown levant morocco gilt, inlaid blue leather on back, inside gold borders, edges gilt, by Rousselle. London, 1820. 25 00

Rare edition and unique, having inserted the India plates of Leopold Flameng.

30. BOILEAU-DESPREAUX (Nicolas). Œuvres Diverses du Sr. Boileau, avec le Traite du Sublime ou du Merveilleux dans le Discours, Traduit du Grec de Longin, Nouvelle Edition Reveue et Augmentée. *Plates.* 2 vols. small 8vo, elegantly bound by Lortic in crushed red levant morocco gilt, inside gold borders, gilt edges on marble. Paris, 1701. 50 00

Rare. This is the first edition mentioned by Brunet and he writes as follows regarding it: "Nous nous bornerons à dire que celle de Paris, 1701 en 4, et 2 vol. en 12, est la dernière que l'auteur ait revue et en même temps la première où il ait mis son nom."

31. [BOILEAU.] Satires du Sieur D \* \* \*. *Engraved frontispiece, vignette title, head and tail pieces.* Minimo, bound by Hardy-Menil in crushed red levant morocco gilt, inside gold borders, rounded corners, edges gilt on marble. Paris, 1669. 25 00

Very rare and ruled with red ink. This is the fourth original edition, and contains more than those which preceded it, as well as the—"Discours au Roi." It has vignette cuts, fleurons, etc.

32. BROCKEDON (William). Illustrations of the Passes of the Alps, by which Italy communicates with France, Switzerland and Germany. *Illustrated with 109 beautiful engravings by Finden, Willmore, etc., including maps*

*and a general map of the Alps by Arrowsmith.* 2 vols. 4to, fresh half red morocco gilt, edges gilt. London, 1828-29. 25 00

Fine copy of this original edition and published at ten guineas, *i. e.*, \$52.50.

33. BURTON (John Hill). *The Book-Hunter.* New Edition, with a Memoir of the Author. *Handsomely printed on hand-made paper, and illustrated with a portrait on India paper, etched by Hole, from a characteristic photograph; also a view in Burton's library, and vignettes of Craighouse and Dalmeny, from drawings by Miss Rose Burton, engraved by Miss E. P. Burton and ornamental head pieces and initial letters.* Thick 4to, fresh cloth, totally uncut. Edinburgh, 1882. 12 00

The learned author, shortly before his death, gave his consent that this work, which for years had been out of print and scarce, should be reprinted. This was done from his own copy, with very slight additions or emendations which it, or the notes of literary friends supplied. A Memoir of Dr. Burton, by his widow, has been prefixed, and a copious index added.

34. BURTON (Robert). *The Anatomy of Melancholy,* with all the Kinds, Causes, Symptomes, Prognostics and Several Cures. The Ninth Edition, with an Account of the Author. *Engraved frontispieces by Warren and Cromek after the designs of Thurston.* 2 vols. large 8vo, handsomely bound in fine old green smooth morocco gilt, edges gilt. London, 1800. 25 00

Fine tall copy in good condition of this choice edition.

35. BYRON.—*Hours of Idleness: a Series of Poems,* original and translated, by George Gordon, Lord Byron, a Minor. 8vo, bound by W. Pratt in polished yellow calf gilt, inside gold borders, gilt edges. Newark, S. and J. Ridge, 1807. 75 00

First edition, very rare. A remarkably fine and clean copy. There is inserted an interesting receipt, entirely in the handwriting of Lord Byron, for £75 of John Hansom for furniture, etc., for his rooms at Trinity College, Cambridge, 23d April, 1806. Also an autograph letter dated May 10, 1816, from Sharon Turner to John and Arthur Arch of Cornhill, giving notice of the Court of Chancery's injunction in the case of "*Lord Byron versus Cawthorn*"—"to restrain the printing and publishing of Lord Byron's Poem entitled '*English Bards and Scotch Reviewers, a Satire*' or any part thereof."

36. BYRON. Childe Harold's Pilgrimage, a Romaunt. *Illustrated with 61 exquisite engravings on steel by W. and E. Finden, after the designs of Creswick, Warren, Howse, Aubrey, etc., with map.* Thick large 8vo, fresh crushed blue levant morocco elegant, doublé of crushed red levant morocco gilt, watered blue silk ends, also marbled paper insides, gilt edges by Chambolle-Duru with leather-lined drop case. London, *John Murray*, 1841. 65 00

A splendid copy of this grand edition handsomely printed in large type on thick paper.

37. BYRON. Childe Harold's Pilgrimage, a Romaunt, Cantos Parts I. and II., with Poems, *London*, 1812; also Childe Harold, Canto, Part III., *London*, 1816; also the Giaour, *London*, 1815. Together 3 vols. in 1. 8vo, elegantly bound in crushed dark blue levant morocco gilt, inside gold borders, edges gilt. London, 1812-17.

15 00

Unique copies of these rare editions, with inserted portrait and plates after the designs of Stothard, engraved by Finden, etc.

38. BYRON. Don Juan. 5 vols. small 8vo, fresh half red morocco, top edges gilt, others uncut. London, 1820-23. 18 00

Rare original editions.

39. BYRON. Sardanapalus, a Tragedy; Two Foscari, a Tragedy; Cain, a Mystery. 8vo, fresh half maroon crushed levant morocco, top edge gilt, by Rousselle. London, *J. Murray*, 1821. 5 75

Original editions and rare.

40. BYRON. Lara, a Tale; and Jacqueline, a Tale. Small 8vo, half blue crushed levant morocco gilt, top edge gilt, by Rousselle. London, *Murray*, 1814. 2 50

Original edition and rare.

41. CABINET SATYRIQUE ou Recueil Parfait des Vers Piquans et Gaillards de ce Temps, Tire des Secrets Cabinets des Sieurs de Sigognes, Regnier, Motin, Berthelot, Maynard, et Autres des Plus Signales Poetes de ce Siecle. 2 vols. minimo, bound by Lortic in crushed

red levant morocco, inside gold borders, edges gilt on marble. *n. p.*, 1666. 65 00

Extremely rare Elzevir edition, according to Brunet, who writes—  
"elle est fort recherchée et se trouve difficilement" and gives as the reason for attributing it to the Elzevir press that it bears on the title a figure of a sphere that was often used as a printer's mark by these famous Dutch printers.

42. CANOVA (Antonio). Works in Sculpture and Modelling, with Descriptions by the Countess Albrizzi and a Biographical Memoir by Count Cicognara. *Illustrated with 154 fine outline engravings on steel by H. Moses and fine portrait by Worthington.* 3 vols., large 8vo, half roan, cloth sides. London, 1849. 12 00

This fine series of engravings exhibit in great perfection Canova's most magnificent works of Sculpture and were engraved under his directions. Canova's works are generally beautiful, combining nature with classic beauty and proportion. Some of his best works are preserved in the Vatican, as the "Boxers" and many others. His celebrated "Venus" is in the Pitti Palace at Florence; the "Three Graces" are in England. He was created Marquis of Ischia by the Pope.

43. **Castellani.**—PETRONII ARBITRI Satyricon; Adiecta sunt veterum quorundam poetarum carmina non dissimilis argumenti: ex quibus nonnulla emendatius, alias nunp, primum eduntur. Cum notis doctorum virorum. Minimo, red morocco gilt, inside gold borders, edges gilt. Paris, *apud Mamerrum Patissionum Typographum Regium*, 1587. 25 00

Very rare. The notes, collectanea and annotations are separately paginated. On the sides is the heraldic emblazonment in gold of "Carolus de Castellani, 1663." The motto "Fiat" is above his coronet, abbot's mitre and crozier. On the back of the book are his initials C. C. and on the title is a MS. inscription showing that the abbot gave this Petronius Arbiter in 1678 to the Monastery of the Benedictines at St. Maur.

44. CERVANTES SAAVEDRA (Miguel de). Don Quixote de la Mancha, translated from the Spanish by Charles Jarvis, Carefully Revised and Corrected. *Illustrated with charming wood engravings by Tony Johannot and others, to which are added 145 etchings.* 2 vols. large 8vo, handsomely bound by Chambolle-Duru in crushed red levant morocco gilt, broad inside gold borders, sage watered silk ends, top edges gilt, others uncut, and in leather-lined drop cases. London, 1842. 175 00

Unique copy of the original edition, with Tony Johannot's delight-



ful illustrations. To these have been added etchings to the number of 145, including some very fine sets of plates. Among these are the Lalauze illustrations to Don Quixote in two states—before letters and pure etchings—the Denon Series, those of Picart and the inimitable designs of George Cruikshank carefully inlaid to size.

The binding of this copy has to be seen in order to be appreciated.

45. CERVANTES SAAVEDRA. *El Ingenioso Hidalgo Don Quixote de la Mancha*, Nueva Edicion Corregida por la Real Academia Espanola. *Illustrated with numerous plates, vignettes, frontispieces, head and tail pieces, etc., by or after Castillo, Selma and Juan de la Cruz, La Cuesta, Gil and others.* 4 vols. large 4to, superbly bound by David in fresh half crushed red levant morocco extra gilt, top edges gilt, others uncut. Madrid, Ibarra, 1780.

50 00

Clean copy in excellent condition of this magnificent edition, so famous for its typographical execution and ornamentation. Copies have been sold in Paris, of late years, as high as a thousand francs.

46. CERVANTES. The Spirit of Don Quixote, being a Selection of the Episodes and Incidents, with Summary Sketch of Story of that Popular Romance. Large 8vo, bound by Ritter in red crushed levant morocco extra, inside gold borders, gilt edges, and in drop case. London, Charles Tilt, 1831.

25 00

Unique copy with inserted portrait of Cervantes by Cazenave; also charming plates to "Don Quixote," by Charlet, in addition to two colored plates.

47. CHAMPFLEURY (J. F. H.). *Contes Choisis—Les Trouvailles de Monsieur Bretoncel, La Sonnette de Monsieur Berloquin, Monsieur Tringle.* *Profusely illustrated with etchings and wood engravings by Evert van Muyden.* 4to, magnificently bound in crushed blue levant morocco extra, with gilt tooling of interlaced parallel lines ribbon design on the back and sides, and with doublé of light green morocco, gilt tooled, floriated and Gothic design, edges gilt, covers bound in. Paris, 1889.

65 00

No. 10, of 50 copies, on Japan paper, with the portrait by Manesse after Paillet in two states, and with the many beautiful etchings in the text in three states. This binding was an exhibit in the late Paris Exposition.

48. CHANTS ET CHANSONS POPULAIRES de la France. *Exquisitely illustrated with engraved titles by*

*Nargeot after Trimolet, also numerous etched plates with the text engraved thereon, also music.* 3 vols. large 8vo, superbly bound by Chambolle-Duru, in crushed red levant morocco, appropriately tooled in gilt on the backs, inside gold borders, edges gilt on marble, covers bound in, and in chamois-lined drop case. Paris, 1843-44.

125 00

Rare and superb copy of these most interesting series which contain not only humorous songs, but many facetious engravings by or after Daubigny, Trimolet, Nargeot, Dellanoy, Garnier, Meissonier and others. The work is divided as follows: Vol. 1, "Chants Guerriers et Patriotiques, Chansons Bachiques"; Vol. 2, "Chansons et Chansonnettes, Chansons Burlesques et Satiriques"; Vol. 3, "Chansons Choiesies, Romances, Rondes, et Complaintes."

49. CHARLES THE FIRST.—The Works of King Charles the Martyr, with a Collection of Declarations, Treaties and other Papers concerning the Differences betwixt his said Majesty and his Two Houses of Parliament, with the History of his Life, as also of his Tryal and Martyrdome. *Frontispiece of arms and portrait of Charles I. on engraved title, also folding plates, including one to the "Eikon Basilike" of Charles the First kneeling before altar.* Folio, morocco, gilt edges, stamped with coats of arms in gold on both sides. London, 1687.

32 50

Large paper. Rare and fine copy of this best edition of the works of Charles I.

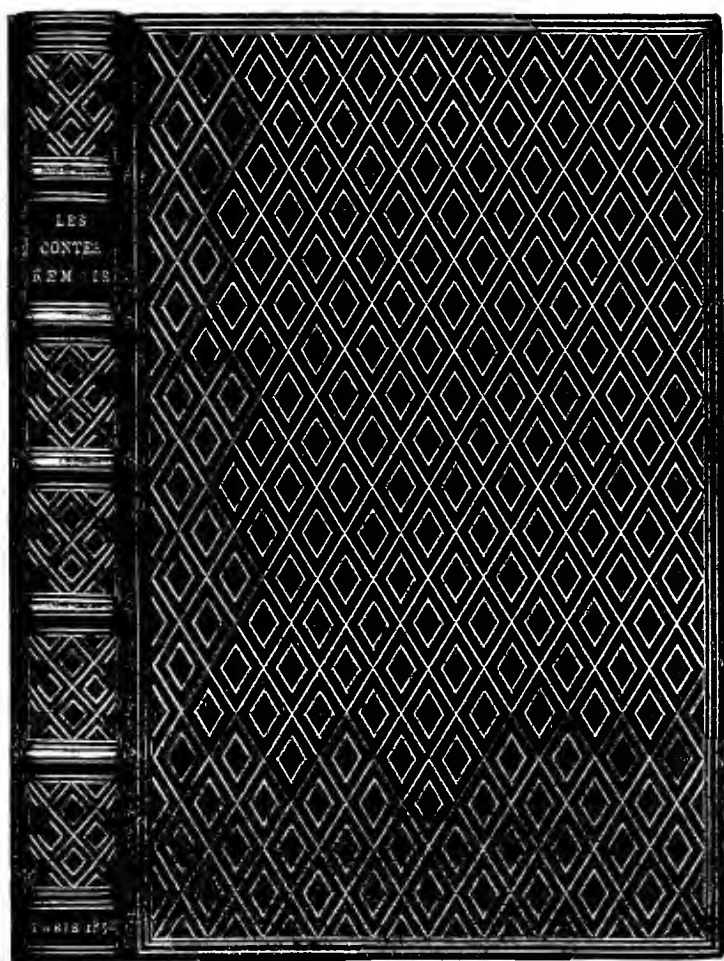
50. Charlotte, Queen of George III. of England.—PÜTTER (John Stephen). Historical Development of the Present Political Constitution of the Germanic Empire. 3 vols. 8vo, red morocco, extra gilt. London, 1790.

65 00

Rare and fine copy of this work translated with notes, etc., by Josiah Durnford, who dedicated it to Queen Charlotte, wife of George the Third, King of Great Britain and Ireland.

This is the dedication copy, printed on thick paper, and was Queen Charlotte's own. It is handsomely bound in contemporary smooth red morocco extra, gold Greek border on sides, and gilt tooling on backs. On the sides, inlaid in blue morocco, is the Garter with the motto "Honi Soit Qui Mal y Pense." This surrounds the monogram "C. R," *i. e.* "Charlotte Regina."

51. CHEVIGNE (Louis, *Comte de*). Les Contes Rémois. *Illustrated with the beautiful designs of Meissonier.* Large 8vo, superbly bound by Chambolle-Duru, as shown in



[FAC-SIMILE OF BINDING BY CHAMBOLLE-DURU ON THE COUNT DE CHEVIGNE'S "CONTES REMOIS." NUMBER 51 OF THIS CATALOGUE.]

the illustration herewith, in crushed blue levant morocco, tooled with diagonals in gold, with doublé of crushed red levant morocco, tooled with broad dentelle and lace border, blue watered silk ends, top edge gilt, other edges uncut, and in leather-lined drop case. Paris, *Michel Levy frères*, 1858. 175 00

Magnificent large paper and unique copy of the first edition of these charming tales, with the delightful wood engravings after the designs of Meissonier. There have been also included the following insertions: A special title page in gold and water colors by F. Coindre; a sepia portrait of the author by the same, and other original aquarelles in colors and gold by the same; also a set of the Lalauze etchings before letters and on China paper.

52. CHODERLOS DE LACLOS. *Les Liaisons Dangereuses, Lettres Recueillies dans une Societé.* With charming plates by Monnet, Gerard and Fragonard, engraved by Duplessis-Bertaux, Pauquet, Simonet and others. 2 vols. 8vo, fresh half crushed levant morocco gilt, top edges gilt. RARE. Londres (Paris), 1796. 35 00

53. CHRISTLICHE Seelen-Schatz Nüsserlesene Gebette. *Private prayers in German, wholly engraved on copper, with many exquisite vignettes and ornamental titles to the parts, the whole beautifully executed and printed on 125 leaves of thick paper.* 8vo, red morocco, gilt back with arms and monograms, blue silk ends, gilt edges. n. p., n. d. 35 00

Large paper and very rare.

Of the above elegant book but very few copies were privately printed by Clement Augustus, Elector of Cologne, for distribution among his friends. Copies have hardly ever occurred for sale. The above is an exceptionally fine one.

It came from the library of "Frederic Perkins," has his inserted book-plate, and was catalogued at the time of his sale, vide inserted slip, as "finely preserved, and was the Elector's own copy, with his 'paraphe,' and the Bavarian arms on the back."

54. CICERO. *De Philosophia, Volvmen Primvm.* Minimo, fine old red morocco extra gilt, gauffered gilt edges. Venice, 1585. 25 00

Extremely rare and splendid piece of early binding. The sides and back are elegantly tooled. The front side is panelled with an oblong in centre bearing the emblem of the Jesuit Order. The tools used are grotesque winged figures, stars, crossed keys, etc. The other side is similarly tooled, but in the centre is an armorial shield surmounted by a helmet. The arms are—"in chief a cross—and in base quarterly, 1st and 4th a tree; 2d and 3d, 6 roundles, 1, 2 and 3—over all a star."

55. CLARETIE (Jules). La Canne de M. Michelet. Promenades and Souvenirs, Preface par Alfred Mezieres. *Illustrated with portrait and etchings by Jazet and Tous-saint.* Large 8vo, bound by Chambolle-Duru in crushed levant morocco gilt, inside gold borders, gilt edges, cover bound in. Paris, 1886. 55 00

Number 8 of 150 large paper copies on Japan paper with the etchings in two states.

56. **Colbert.**—IULII PACHII A BERIGA I. C. Isagogi-corum Libri in Omnes Titulos Institutionum Digestorum Codicis et Decretalium, Editio Nova cum Additamentis Gerardi Wassenauer I. C. *Engraved title.* Small 8vo, handsomely bound in fine old red morocco gilt, marbled edges. Utrecht, 1662.

75 00

Very rare and superb example of a reliure from the library of the famous Jean Baptiste Colbert, Minister of Louis XIV. On the title is written in a seventeenth century hand, "Bibliotheca Colbertinae." This handsome volume is stamped on both sides in gold, with the heraldic achievement of Colbert surmounted by a coronet and surrounded by the collars and stars of his chivalric orders, as shown in the cut herewith. The charge on the arms is "a serpent." At the back of the volume, which is elegantly tooled, appear the coronet and monogram "J. B. C." repeated five times.



[ARMS OF COLBERT.]

57. COLLÉ (Charles). Journal et Mémoires sur les Hommes de Lettres, les Ouvrages Dramatiques et les Evenements les Plus Memorables du Regne de Louis XV., 1748-1772. Nouvelle edition, Augmentée de Fragments Inédits Recueillis dans le Manuscrit de la Bibliothèque Imperiale du Louvre par Autorisation de S. E. le Ministre de la Maison de l'Empereur et des Beaux-Arts, avec une Introduction et Notes par "Honoré Bonhomme." *Illustrated with numerous inserted portraits, etchings and original water-color drawings.* 3 vols., large

8vo, splendidly bound by Chambolle-Duru in crushed red levant morocco gilt, inside gold borders, edges gilt. Paris, *Didot*, 1868. 225 00

Superb example on large paper and on vellum paper of the memoirs of the famous dramatist and song writer, Charles Collé. To it have been added nearly 170 portraits and original designs. These comprise—two full-length portraits of Voltaire, original designs of Vigneron, 1822; three fine portraits of Fiquet; J. J. Vade after Richard; Joliot de Crebillon after Aved; J. J. Rousseau after De la Tour; 28 portraits by Odieuvre, with address, several unfinished; portraits of Desrochers, Mme. de Pompadour, Mme. de Chateauroux, Mme. de Mailly, Mme. la Comtesse du Barry, by Petitot. Numerous portraits by Gaucher, including a superb proof of Charles J. F. Henault after Cochin; Corneille after Le Brun; Guillaume Lamoignon Malesherbes; Freron after Cochin; fine portrait of J. Benjamin de la Borde after Rameau and magnificent proof of this rare portrait. Several portraits by Saint-Aubin; that of Piron after Cochin; Cardinal de Bernis after Marteau; fine portrait of Helvetius by Van Loo, published by A. de Saint-Aubin in double state, before and with letters; J. J. Barthelemy, second state; Belloy after Sompsois; Palissot by Poletnich after Saint-Aubin, and that of Delille after Monnier; fine portrait of J. Ph. Rameau by Saint-Aubin after J. J. Caffieri, and J. B. Gresset by Saint-Aubin after Nattier. Numerous portraits on China paper of Comedians, etched by Hillemacher; portrait of Crebillon, Balechou after Aved, superb quarto proof of this fine portrait; Duc d'Orleans; Marc Rene, Marquis of Woyer engraved by Watelet after Cochin; colored portrait of Gabrielle de Bretenil; Marquise du Chatelet engraved by Macret after Loir; G. Amelot by Pruneau after Cochin; Marquise du Chatelet by Langlois after Loir; fine portrait of Favart by Littret after Liotard, and of his company by Flipart after Cochin; portraits of Bonneval, Sarraizin, Le Kain, Carlin, Garrick et Mme. de Tencin, Mme. de Graffigny, Marechal de Saxe, d'Aguesseau, Garrick by Romanet after Hogarth; Fleury, Montesquieu, Mlle. Clairon, Damien, J. J. Vade, Sophie Arnould, portrait of Cardinal de Bernis by Savart, Mme. de Graffigny, Duchesse de Polignac, Mme. de Pompadour, Rameau Des-touches, Beaumarchais, Le Sage, J. F. Henault, Mme. du Barry, Marie-Antoinette, Diderot, Louis Phelipeaux, Comte de Maurepas. Portraits of actors from the "Souvenirs et Regrets d'un Vieil Amateur Dramatique." 4 portraits from original designs of Baudet-Bauderval. A superb portrait of Mlle. Gaussin, fine design in bistre on vellum. Numerous portraits after Deveria, Philloppoteaux, edited by Garnier, etc. An allegorical figure after Gravelot, engraved by N. Le Mire, with legend. It represents Mlle. Clairon crowned by Melpomene; two portraits of Collé, one after Nargeot, the other by Jouanin after Carmontelle; beautiful allegorical portrait of Dorat engraved by Fessard after Hoin; portraits of Freron and of Palissot. The first represents Freron in his cabinet surrounded by his works and with legend. The portrait of Palissot seems to have been inspired by rhymes of Marmontel on Palissot, who had been very badly treated in the "Dunciad." There has also been added a satirical sketch against Freron which Voltaire had ordered to be engraved from a design of Gravelot. It represents an ass looking at a lyre suspended from a tree with legend beneath. This was destined for his comedy of "L'Ecoissaise" as a frontispiece, but Freron having obtained knowledge

of the existence of the plate maliciously announced in one of the numbers of the "Année Littéraire," that M. de Voltaire was about to publish a new comedy adorned with a portrait of the author. Voltaire suppressed the engraving, which has become very rare.

58. COLONNA (Francesco). *Songe de Poliphile, ou Hypnerotomachie Littéralement Traduite pour la Première Fois, avec une Introduction et des Notes par Claudius Popelin. Numerous curious wood engravings.* 2 vols. 8vo, elegantly bound by Trioullier in crushed red levant morocco gilt, inside gold borders, top edges gilt, others uncut, covers bound in. Paris, *Isidore Liscux*, 1883. 45 00

No. 117 of limited edition of 400 copies, charmingly printed on heavy Holland paper, with wide large paper margins.

The wood engravings are the exact reproduction of those in the old editions. The interesting introduction and notes of Claudius Popelin have given a new attraction to this remarkable work in which :—"Le Frère Colonna a sâché un épisode mystérieux de sa carrière dans un roman allegorique de plus singulier, ou le sentiment de l'amour domine à travers les sujets les plus divers."

59. COMMENIUS (J. A). *Visible World, or a Picture and Nomenclature of all the Chief Things that are in the World, and of Men's Employments Therein, etc. Translated by Charles Hoole, M. A. Portrait and 150 vignette plates, many of emblems.* Small 8vo, bound in crushed levant morocco, inside gold borders, edges gilt. London, 1672. 12 50

Rare and not mentioned by Lowndes.

60. COWLEY (Abraham). *Works, Consisting of those which were Formerly Printed, and those which he Design'd for the Press, Publish'd out of the Author's Original Copies with the Cutter of Coleman-Street, including the Third and Last Volume, with the Six Books of Plants. Plates, including good portraits of Cowley, Charles I., Falkland, Wotton, Van Dyck, Davenant, Hobbes, Harvey, Charles II., Cromwell, George, Duke of Buckingham, Evelyn, etc.* 3 vols. 8vo, polished yellow calf gilt, edges gilt, by Pratt. London, 1707-8. 15 00

Rare and fine copy of the works of Cowley, whom Clarendon represents—"as having taken a flight beyond all that went before him, and Milton is said to have declared that the three greatest English poets were Spenser, Shakespeare and Cowley."

61. CRUIKSHANK (George). Comic Almanacks, from 1835 to 1853 inclusive. *Illustrated with numerous etched plates and wood engravings after the originals of Cruikshank.* Bound up in 5 vols. Small 8vo, half smooth morocco, Roxburghe style, uncut. London, 1835-53.

65 00

Original editions and good copy of both series complete of this humorous work, which contains many of the choicest literary effusions of Thackeray, Albert Smith, A'Beckett, the Brothers Mayhew, etc. The smaller sized volumes are stilted to size.

62. CRUIKSHANK.—EGAN (Pierce). Life in London; or, The Day and Night Scenes of Jerry Hawthorn, Esq., and his elegant friend Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their Rambles and Sprees through the Metropolis. *With 36 colored plates, designed and etched by George and Robert Cruikshank, with numerous woodcuts by the same.* Large 8vo, yellow calf gilt, marbled edges. London, 1821.

30 00

Very rare and an unusually fine copy of the genuine first edition.

63. CRUIKSHANK.—TAVLOR (John). Monsieur Tonsion. *With portrait of Tom King and 6 plates by R. Cruikshank.* Small 8vo, morocco gilt, edges gilt. London, 1830.

2 50

First edition and rare.

64. CUNNINGHAM (Peter). Story of Nell Gwyn and the Sayings of Charles the Second. *With portraits and vignettes (front. mounted).* Small 8vo, cloth, uncut. London, 1852.

8 50

First edition, scarce and inserted cuttings on end papers.

65. CUSPINIAN (J.). Ac Divi Maxmilliani et Avgsti Oratoris, de Caesaribus atqz Imperatoribus Romanus Opus Insigne. *Dedicatio ad Imperatorem Carolvm Quintum.* Thick small folio, handsome mottled calf, gilt. Strasburg, 1540.

17 50

Rare. Fine copy, with elegantly executed wood-block cuts of Emperors from Julius Cæsar to Maximilian, charming initial letters and



fine printer's marks on the title and last page. With inserted heraldic book-plate. The real surname of John Cuspinian was Spieshammer and he was a privy councillor to the Emperor Maximilian I.

66. DANTE. *Le Prime Quattro Edizioni della Divina Commedia Litteralmente Ristampate per Cura di G. G. Warren, Lord Vernon. With fac-similes, head and tail pieces.* Thick large 4to, bound by Francis Bedford in crushed levant morocco extra, inside gold borders, gilt edges. London, 1858. 40 00

Vellum paper and large paper copy of the superb Vernon Dante, printed at the Chiswick Press by Charles Whittingham. This was the Hamilton Palace copy and has inserted the armorial book-plate of the Duke of Hamilton.

This edition, which has a preface by Sir Antonio Panizzi, gives on every page, opposite to each other the texts of the four first editions of Dante, the first being that of Foligno, printed by Numeister in 1472. That of Naples by Francisco del Tuppo is according to Dibdin the rarest of all the early editions of Dante.

67. DEFOE (Daniel). *Life and Adventures of Robinson Crusoe. With 22 highly finished engravings by C. Heath after Stothard's charming designs.* 2 vols. large 8vo, calf extra, gilt backs, marbled edges. London, Cadell and Davies, 1820. 40 00

Large paper, very scarce, with brilliant impressions and open letter proofs of Stothard and Heath's plates.

If ever Stothard entered more warmly upon any one of his labors than another, these illustrations to "Robinson Crusoe" have that honor. Composed at a time when he was in the fullest possession of his powers, there is a charm about them which no other book-illustrations possess. They are as unique in their way as the book they adorn.

68. **Demidoff.**—ROUSSEAU (J. B.). *Œuvres Poétiques, avec un Commentaire par M. Amar. Portrait.* 2 vols. 8vo, smooth red morocco gilt, inside gold borders, gilt edges. Paris, Didot, 1824. 25 00

Prince Demidoff's copy, with his coronet and initials, "P. D." stamped in gold on the sides—also with the stamp of "Bibliothèque de San Donato" on half titles.

69. DEMOUSTIER (C. A.). *Lettres a Emilie sur la Mythologie. Portrait by Gaucher, and charming erotic plates by or after Moreau, D'Elvaux, De Ghendt, Friere, Simonet, Thomas, etc.* 6 vols. in 3. 8vo, smooth green

morocco gilt, inside gold borders, edges gilt. Paris, *Renouard*, 1801. 30 00

Large paper, very scarce and beautiful edition, in good condition.

70. DEROME.—AUGER (Edmond). *Discovrs de Mariage*. Small 8vo, elegantly bound in crushed red levant morocco gilt, with colored leathers mosaiced in, inside gold borders, blue-watered silk ends, gilt edges. Paris, *Gabriel Buon*, 1573. 65 00

Exceptionally fine specimen of Derome, with inlaid leathers. It came from the library of Samuel Turner, and has his leather—"ex libris."

The mosaic is of dark green and olive morocco on red. The back is arranged in a series of diamonds. In the corners of the sides are tooled hearts, with flames issuing therefrom. The pointillé is composed principally of stars, fleurs-de-lys and crosses. Every page is ruled in carmine.

Bound up with the above very rare volume are two very scarce works of Jean de Coras.—I., "Arrest Memorable dv Parlement de Tolose contenant l'Histoire Prodigieuse d'un Supposé Mari," Paris, 1579; II., "Paraphrase svr l'Édict des Mariages Clandestinement Contractez," Paris, 1579.

71. DESHOULIERES (Madame). *Poesies*. Small 8vo, splendidly bound by Rousselle in dark blue crushed levant morocco, beautifully tooled with lace pattern, inside gold borders, gilt edges. Paris, *Cramoisy*, 1688. 22 50

Very rare and original edition of the works of this seventeenth century poetess, who was known as "The Tenth Muse," the "French Calliope."

72. DES PORTES.—*Les Premieres Oeuvres de Philippe des Portes*. Av Roy de Pologne. 8vo, superbly bound by Chambolle-Duru in crushed red levant morocco, elegantly tooled gilt back and inside dentelle borders, rounded corners, gilt edges. Paris, *de l'Imprimerie de Robert Estienne*, 1573. 85 00

Extremely rare original edition and splendid example of the Estienne or Stephens press, and with large printer's device of the same on title—"an old man beside an olive tree with the motto 'Noli altum sapere,'" also with broad margins and charming head and tail-pieces and initial letters.

73. DEVAUX-MOUSK (P.). *Fleurs du Persil. Magnificently illustrated with portraits of famous Parisiennes, in two states, also facetious borders in tint.* 4to, elegantly bound by Rousselle in dark green crushed levant morocco gilt, broad inside gold borders, top edges gilt, others uncut, satin cover bound in. Paris, *Monnier*, 1887.

25 00

Superb copy and on Japan paper, being one of a limited issue of 25 copies, with a double set of the plates by Galice.

"Une idee m'est venue. Celle d'etucher de tres pres la polyandrie Parisienne."—DEVAUX-MOUSK.

74. DIBDIN (Thomas Frognall). *Typographical Antiquities; or, the History of Printing in England, Scotland and Ireland: containing Memoirs of our Ancient Printers, and a Register of the Books Printed by them.*—Begun by the late Joseph Ames, considerably augmented by William Herbert of Cheshunt, Herts; and now greatly enlarged with copious Notes, comprehending the History of English Literature, and a View of the Progress of the Art of Engraving in Great Britain, by Dibdin. *With fine portraits and numerous plates and woodcuts in fac-simile.* 4 vols. thick folio, red morocco, super extra, beveled sides, inside gold borders, gilt edges, by Hayday. London, 1809-19. 175 00

Large paper and one of only 66 copies so printed. This according to a MS. note on fly-leaf is a—"Perfect Copy (and was) Bought of Mr. Quaritch May 1867 (for) £42, os. od." It formed part of the library of Joseph Walter King Eyton, and has inserted his emblazoned armorial book-plate.

To this copy have been added 3 additional plates, two of which are specimens of Caxton's types and the other of William Machlinia, John Letton, etc.

"An invaluable work."—LOWNDES.

75. DICKENS (Charles). *Christmas Books. With illustrations by Maclise, Stanfield, Leech, Richard Doyle Tenniel, Sir Edwin Landseer and F. Stone.* 5 vols. small 8vo, magnificently bound in crushed maroon mo-

rocco elegant, inside gold borders, with ends of red brocaded satin, edges gilt on remoins, and the whole in leather-lined drop case. London, 1843-48. 75 00

First Editions. A splendidly bound and complete set of the original editions of Dickens' Christmas Books. The binding alone cost \$50.

The set includes :

- I. A Christmas Carol in Prose, being a Ghost Story of Christmas. With 4 colored plates and 4 woodcuts. London, Chapman & Hall, 1843.
- II. The Chimes, a Goblin Story of Some Bells that Rang an Old Year out and a New Year in. With 13 illustrations. London, Chapman & Hall, 1845.
- III. The Cricket on the Hearth, a Fairy Tale of Home. With 14 illustrations. London, Printed and Published by the Author 1846.
- IV. The Battle of Life, a Love Story. With 13 illustrations. London, Bradbury & Evans, 1846.
- V. The Haunted Man and the Ghosts' Bargain, a Fairy Story for Christmas time. With 16 illustrations. London, Bradbury & Evans, 1848.

76. DICKENS. Life and Adventures of Martin Chuzzlewit. *With plates by "Phiz."* 8vo, crushed levant morocco extra, inside gold borders, gilt edges. London, 1844. 25 00

Original edition superbly bound by David.

77. DICKENS. Master Humphrey's Clock. *With illustrations by George Cattermole and Hablot Browne.* 3 vols. large 8vo, fresh half red crushed levant morocco, top edges gilt. London, 1840-41. 22 50

Original edition and a beautiful copy.

78. DICKENS. Posthumous Papers of the Pickwick Club. *With 43 illustrations by R. Seymour and "Phiz."* 8vo, elegantly bound by David in crushed dark blue levant morocco extra, inside gold borders, gilt edges. London, Chapman & Hall, 1863. 25 00

79. DICKENS. Little Dorrit. *With illustrations by H. K. Browne.* 8vo, half calf gilt, marbled edges. London, 1857. 7 50

First edition and in good condition.

80. DORAT (C. J.). Les Fables Nouvelles. *With front. vignette title, 2 engraved titles, also head and tail pieces designed by Marillier.* 2 vols. in 1. Small 8vo, magnificently bound by Thivet in crushed green levant morocco extra gilt, inside gold borders, gilt edges on marble. La Haye et Paris, *chez Delalain*, 1773. 95 00

Very rare in such beautiful condition and binding as the above with all the illustrations of Marillier. Priced 4,000 francs in late Paris catalogue (*vide* inserted catalogue slip).

81. DORAT. Les Baisers Précédés du Mois de Mai Poème. *Frontispiece and engraved title and exquisite head and tail pieces by Eisen.* 8vo, superbly bound by Rousselle and elegantly tooled "à l'oiseau" in the style of Du Seuil, with doublé of crushed red levant morocco gilt and blue brocaded silk ends, top edges gilt. La Haye and Paris, *Lambert et Delalain*, 1770. 75 00

Very rare and fine example before the title was printed in red. It is a beautifully clean copy in the finest modern French binding. This is one of the richest examples of 18th century illustration and commands a high price on the Continent of Europe.

82. DOUCE (Francis). The Dance of Death, with a Dissertation of the Several Representations of that Subject but more Particularly on those Ascribed to Macaber and Hans Holbein. *Illustrated with the 49 Lyons woodcuts of the Dance of Death, engraver's marks and other page illustrations.* 8vo, bound by Rousselle in crushed dark levant morocco gilt, inside gold borders, top edge gilt, others uncut. London, *William Pickering*, 1833. 22 50

Rare. Printed by C. Whittingham.

83. DUMAS (Alexandre, *Fils*). *Péchés de Jeunesse*. 8vo, superbly bound by David in red crushed levant morocco, with beautiful blue crushed levant morocco doublé—as shown in fac-simile illustration on opposite page—in the centre of which is tooled sprays of flowers in colored mosaics, also flowered colored brocaded silk ends, the whole in leather-lined drop case. Paris, *Fellens et Dufour*, 1847. 125 00

Unique, large paper and very rare. There are inserted in this magnificent volume etched portraits of the gifted author of the "Lady of the Camelias,"—one of which is on Japan paper by Mongin, after Meissonier; another by Jules Jacquemart, a Japan proof; and another, also on Japan and by Los Rios, after Giraud. The most interesting feature of this beautiful volume, outside the binding by David, is the inserted original manuscript of Alexander Dumas fils. This consists of five pages of original poetry written by him on the heroine of his most remarkable story, upon which are founded "Camille" and "La Traviata."

The MS. was, as described elsewhere, "made by Alex. Dumas fils—in his own hand, and as he says, 'de ma plus belle écriture'—of verses written by him on his hearing of the death of Marie D(uple)ssis, who was the 'Dame aux Camélias.' The verses were never published, save in the edition of the play made for the artists of the 'Comédie Française.' The 'Gaulois' published lately a fragment of these verses, as a literary sensation. The verses are accompanied by a letter to his friend Paul Foucher."

84. ELZEVIR.—THOMÆ A KEMPIS, Canonici Regvlaris Ord. S. Avgvstini, De Imitatione Christi Libri Qvatvor Recensiti ad Fidem Autographi Anni MCCCCXLI, cum Vita ejusdem Thomæ, per Heribertvm Rosvveydvm Societatis Iesv. *With engraved title*. Minimo, bound by Riviere in red morocco extra gilt, edges gilt. Lvgdvni, *apud Joh: et Dan: Elsevirios*, n. d. 85 00



[THE DEVICE OF THE ELZEVIRS.]

Excessively rare and a genuine copy of the Elzevir edition of 1653 without the date. The "Thomas a Kempis" is the most rare of all the volumes printed by the Elzevirs. Benzon's copy sold for 1,050 francs, *i. e.*, \$210; Sir J. Thorold's for £28, *i. e.*, \$140; and the Potier for 1,420 francs, *i. e.*, \$284.

"Cette jolie édition est une des plus recherchées et des moins communes qu'aient données les Elsevier."—BRUNET.

"Ce petit volume passe à bon droit pour un des plus beaux et des plus précieux de la collection Elzevirienne."—WILLEMS.



[FAC-SIMILE OF THE DOUBLÉ TO BINDING BY DAVID ON AN UNIQUE COPY OF "PÉCHÉS DE JEUNESSE" BY DUMAS. NUMBER 83 OF THIS CATALOGUE.]

85. ELZEVR.—*Respublica sive Statvs Regni Scotiæ et Hiberniæ Diversorum Autorum. Handsomely engraved title. Minimo, vellum. Leyden, ex officina Elzeviriana, 1627.* 5 00

Rare early Elzevir.

86. ELZEVR.—CHARRON (Pierre). *De la Sagesse—Trois Livres. Handsomely engraved title. Minimo, vellum, gilt edges. Leyden, chez les Elseviers, 1646.* 25 00

Rare, a beautiful Elzevir with broad margins and "suivant la vraye copie de Bovrdeavx," with the book-plate inserted—"Bibliothèque de Mr. J. Renard." The title represents four females tied to a pedestal on which stands a naked woman, whose visage is seen reflected in a mirror, held by a hand proceeding from a cloud. Pierre Charron's work on "Wisdom" is really an abridgment of Montaigne. On account of its scepticism it was threatened with suppression by Parliament.

87. ELZEVR.—*Corpus Juris Civilis, Editio nova Prioribus Correctior. Engraved title. 2 vols. 8vo, bound by Bozerian, crinkled morocco gilt, inside gold borders, edges gilt, leather joints, vellum ends, gilt edges. Amsterdam, 1664.* 15 00

Very rare and a magnificent copy. The full imprint reads—"Amstelædami, Apud Ioannem Blæu. Ludov. et Dan. Elzevirios et Lugduni Batavorum. Apud Franciscum Hackium."

"Ces deux volumes sont imprimés avec une grande perfection et fort recherchés. Ils ne sont pas dus aux presses des Elzevirs, puisqu'on lit à la fin du second volume, ex typographia Joannis Bleau; cependant on a l'habitude de les leur attribuer, et ces habiles imprimeurs ont concouru à leur publication, du moins comme associés. En 1681, Bleau donna, avec la veuve de Daniel Elzevir, une nouvelle édition de cet ouvrage. Le prix de ce livre, quand les exemplaires en sont beaux, est considérable. Celui de M. Caillard fut vendu 122 francs; celui de M. de Cotte, qui venait du comte d'Hoyrn, 181; et celui de Firmin Didot, 183."—BERARD.

88. ELZEVR.—D. IVN. IVVENALIS et Avli Persii Flacci *Satyræ ex Doct. Virorum Emendatione. Engraved title. Minimo, vellum. RARE. Amsterdam, Daniel Elzevir, 1671.* 4 00

89. ELZEVR.—D. IVSTINIANI SS. *Principis Institutionvm Libri Qvatvor, cura et studio Arnoldi Vinnii. Handsomely engraved title. Minimo, red morocco gilt, edges gilt. Amsterdam, ex officina Elzeviriana, 1679.* 50 00

Rare and handsome example of Boyer binding. It is richly bound in fine old crushed morocco gilt, with a double of the same and a charming dentelle gold border thereon.



90. FAVRE (M. de). Les Quatre Heures de la Toilette des Dames, Poeme Erotique en Quatre Chants. *Illustrated with plates, frontispiece, vignettes, head and tail pieces after the designs of Leclerc.* 4to, bound by Rousselle in green crushed levant morocco gilt, inside gold borders, top edges gilt, covers bound in. Paris, 1883.

35 00

Limited edition printed entirely on China paper with the plates in three states, one being on Japan paper and the two others on China, one in black, the other in sepia. This book is dedicated to the Princesse de Lamballe, one of the vignettes in the volume being supposed to represent the head coiffured with feathers of this unfortunate princess, who was one of the earliest victims of the French Revolution.

91. FAVRE. Another copy of the same. Magnificently bound by Rousselle in crushed red levant morocco gilt, with superb doublé of light blue levant morocco, most elegantly tooled in panels, leather joints, red watered silk ends, covers bound in, top edge gilt, others uncut.

50 00

Limited edition printed on heavy Whatman paper with the plates in three states, one set of which on Japan paper has been added.

92. FORBES (James). Oriental Memoirs, a Series of Familiar Letters written during Seventeen Years Residence in India, including Observations on Parts of Africa and South America and Narrative of Occurrences in Four India Voyages. *With many fine engravings of views, antiquities, etc., those of Natural History beautifully colored by hand.* 4 vols. 4to, sumptuously bound in green morocco extra, inlaid with red and richly gold-tooled, gilt edges, by Mackenzie. London, Bensley, 1813. 75 00

One of the author's reserved copies. With the crest, coronet and motto inserted of the Earl of Gosford on vellum. This has long been considered—"a most important work; of all the books that have been published on India, this, perhaps, is the most sterlingly valuable."

93. FOURNEL (Victor). Les Artistes Français Contemporains, Peintres-Sculpteurs. *Illustrated with 10 etchings and 176 engravings in the text.* Thick large 8vo, superbly bound by Emile Rousselle in crushed red levant

morocco extra gilt, with colored mosaic leathers inlaid on back, top edges gilt. Tours, 1884. 50 00

Fine copy of this grand work, to which have been added fifty etchings and portraits illustrative of the works of the great contemporary French painters.

94. **Francis the First**, of Austria.—Kaiserl. Konigl. Oesterreichischer Provinzialkalender auf des Jahr Jesu Christi 1808. *Engraved border to title.* Small 4to, brown morocco, extra gilt. Vienna, 1808. 25 00

Very rare plaquette stamped on both sides in gold, with the arms and crown of the Emperor Francis the First of Austria, father-in-law of the Emperor Napoleon, the name of whose second Empress, Marie Louise, appears in this almanack as—"Maria Ludovika, Erzherzogin zu Oesterreich."

95. **GAUTIER** (Theophile). *Mademoiselle de Maupin, Double Amour.* 2 vols. Magnificently bound by David as shown in the illustration herewith, and in crushed blue levant morocco super extra, with tooling and mosaics of red roses on the sides, with doublé of crushed red levant morocco gilt, and colored brocaded silk ends, edges temoins and the whole in leather lined drop case. Paris, *Eugene Renduel*, 1835. 325 00

Original edition, unique copy, tall and in splendid condition externally and internally. The price in Paris for a copy as issued unbound and unillustrated is 1500 francs. See inserted catalogue cutting.

The above is extra illustrated by the insertion of portraits, sets of plates and original water-color drawings of titles, fronts, and page sketches. These aquarelles are very admirably executed in gold and colors. The portraits of Gautier are carefully selected proofs and include one after Nadar, the Romantic portrait by Theraud in two states, two "eaux-fortes pures" signed by Burney, etc. The sets of plates include the eighteen etchings by Champollion, after E. Toudouze—these are Japan proofs—also a set of proofs after Poirson by Faluel.

96. **GAUTIER.** *Le Petit Chien de la Marquise.* *The text entirely written by hand, page aquarelles and numerous pen and ink illustrations in the text, also fancy initials in bistre, etc.* Large 4to, superbly bound in dark blue crushed levant morocco extra gilt, with beautiful doublé of crushed white levant morocco extra tooled, light blue watered silk ends, gilt edges. 200 00

Unique and magnificent volume, the aquarelles and original pen and ink sketches being executed by A. P. Hannoteau. There are



[BINDING BY DAVID ON COPY OF ORIGINAL EDITION OF—"MADEMOISELLE DE MAUPIN," PARIS, 1835. NUMBER 95 OF THIS CATALOGUE.]

altogether 28 illustrated pages, the versos of which are blank. Seven of these are entirely devoted to illustration, two being titles. Some of these are much in the style of Leloir and are most admirable pieces of water-coloring. The text is beautifully written. The volume is in a leather lined drop case.

97. GAUTIER. *Militona. Illustrated with 10 exquisite etchings, also portrait, designed by Adrien Moreau and etched by A. Lamotte.* 8vo, beautifully bound by Lortic in crushed dark blue levant morocco, elegantly tooled on the sides and back, inside gold borders, edges gilt on marble. Paris, Conquet, 1887. 55 00

No. 484 of limited edition of 500 copies, of which the above is an example on "papier velin du Marais."

98. GAUTIER. *Emaux et Camees, avec Preface par Maxime du Camp. Illustrated with 112 superb designs by Gustave Fraipont.* Small 8vo, handsomely bound in crushed levant morocco, elegantly tooled, with inside gold borders, top edges gilt, others uncut, cover bound in and the whole in drop case. Paris, Conquet, 1887.

25 00

No. 366 of limited edition of 700 copies, of which the above is one on "Velin du Marais." Inserted at commencement is student portrait of Gautier on China paper and the romantic portrait in two states. There is also the leaf "Prime aux Souscriptions" and 8 pages following of "Musée Secret" with Titian Venus.

99. GOETHE (J. W. Von). *Faust, Tragedie, Traduction d'Albert Stapfer, avec une Preface par P. Stapfer. With etchings engraved by Champollion after the designs of J. P. Laurens.* Large 4to, beautifully bound by Chambolle-Duru in crushed brown levant morocco gilt, inside gold borders, edges temoins. Paris, Jouaust, 1885. 135 00

Large paper and number 9 of limited edition of 10 copies, printed on Japan paper. This copy has the beautiful etchings in four states, proof before inscription, remarque proof, and proof before letters, first state. Only 10 copies of the etchings were printed in this size and states, and they were published at two hundred francs. The volume is in a chamois-lined drop case.

100. GOETHE. *Souffrances du Jeune Werther, Traduction Nouvelle par Madame Bachellery, avec une Preface par Paul Stapfer. With etchings by Lalauze.* 4to, handsomely bound by Chambolle-Duru in crushed maroon

levant morocco gilt, with doublé of blue crushed levant morocco gilt, leather joints, maroon watered silk ends, gilt edges, covers bound in. Paris, *Jouaust*, 1886.

110 00

Number 4 of limited edition of 10 copies only, entirely printed on Japan paper, as well as being large paper. The beautiful etchings of Lalauze are in four proof states on Japan paper—First state, *remarque* proof before letters, proof before letters and open letter proof. The first state of the portrait of Goethe has the original signature of Lalauze. This series of *eaux-fortes* pures is alone published at 140 francs.

101. GOETHE. *Souffrances du Jeune Werther*, Traduites par le Comte Henri de la B. . . . 8vo, handsomely bound by Rousselle in crushed red levant morocco gilt, inside gold borders, top edges gilt, others uncut. Paris, *Crapelet*, 1845.

45 00

Unique large paper copy, with inserted portraits of Goethe and Wieland, also exquisite India proofs before letters of the sets of plates by Tony Johannot and other rare prints, including an extremely fine set of Moreau before all letters.

102. GOETHE. *Werther*, Traduction de l'Allemand par C. Aubry, Nouvelle Edition Revue et Corrigée par le Traducteur. 4 etched plates by Duplessis-Bertaux after the originals of Berton. Minimo, red morocco gilt, edges gilt. Paris, *Didot*, 1797.

40 00

Rare and with fine impressions, proof before letters, of the plates. This copy formerly belonged to Viollet Le Duc.

103. GOLDSMITH (Oliver). Works, edited by Peter Cunningham, F.S.A. *Front. and charming vignette titles*. 4 vols. 8vo, fresh polished yellow calf gilt, top edges gilt. London, *John Murray*, 1854.

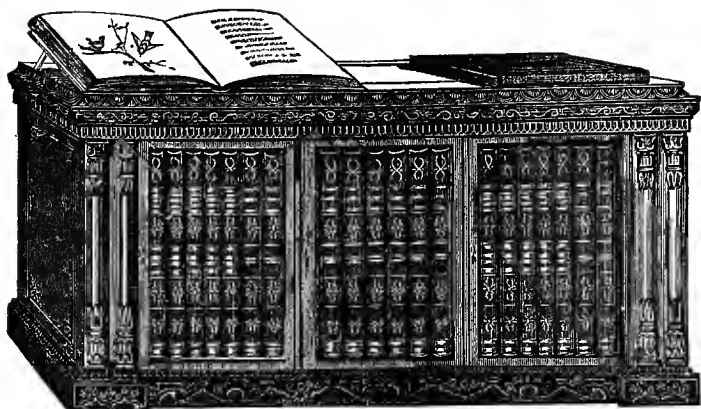
17 50

Best library edition and in large type.

104. GOLDSMITH. *Le Vicaire de Wakefield*, Traduction Nouvelle et Complete par B. H. Gausseron. *Charmingly illustrated with colored vignettes and initial letters in the text "à l'aquarelle," by V. B. A. Poirson*. Large 8vo, bound in crushed blue levant morocco extra, inside gold borders, top edges gilt, others uncut, covers bound in. Paris, *Quantin*, n. d.

25 00

No 17 of limited edition of 100 copies on Japan paper.



105. GOULD (JOHN). ORNITHOLOGICAL WORKS,  
VIZ.:

- I. TROCHILIDÆ; or HUMMING BIRDS. With SUPPLEMENT. *With 360 hand-colored plates.* 6 vols.
- II. ODONTOPHORINÆ; or, PARTRIDGES OF AMERICA. *With 32 hand-colored plates.* 1 vol.
- III. RAMPHASTIDÆ; or, FAMILY OF TOUCANS. *With 52 hand-colored plates.* 1 vol.
- IV. TROGONIDÆ; or, FAMILY OF TROGONS. *With 50 hand-colored plates.* 1 vol.
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Together 21 vols. Imperial folio, ELEGANTLY BOUND BY ZAEHNSDORFF IN UNIFORM GREEN MOROCCO, SUPER-EXTRA, HANDSOMELY GOLD-TOOLED, GILT EDGES, and the whole united in a SPLENDIDLY HAND-CARVED OAK CABINET, as shown in above illustration. 2,125 00

All of the Ornithological and other works of Natural History of the late JOHN GOULD, F.R.S., F.Z.S., are published in unison with each other in imperial folio size, with the plates and descriptions in the same style, so as to form in themselves a regular series.

E. F. BONAVENTURE will be glad to supply any of GOULD'S

works in addition to those detailed above. Descriptive pamphlets of the same will be sent on application.

With regard to the COLORING of the Plates, some have supposed that it has been produced by a mechanical process, or by Chromo-Lithography. So far from this being the case, every sky with its varied tints, and every feather of each bird has been COLORED under the most careful superintendence, by HAND.

IT HAS BEEN UNIVERSALLY ACKNOWLEDGED BY NATURALISTS THAT THE ORNITHOLOGICAL WORKS OF THE LATE MR. GOULD STAND AT THE VERY HEAD OF THEIR CLASS, whether as regards the ACCURACY OF THEIR DRAWING, or the BEAUTY AND CORRECTNESS OF THEIR COLORING ; to say nothing of the scientific and interesting character of the DESCRIPTIONS.

ANOTHER GREAT CHARM OF MR. GOULD'S PRODUCTIONS—one which, from their commencement, brought them into high popularity—and one which will ever secure for them the favor of all classes, whether scientific or not—is the unequalled skill displayed in the ATTITUDES, GROUPINGS, MOVEMENTS and ACCESSORIES of the Birds. In these animated pictures we indeed look upon them "in their habits as they lived"—seeing not one, but in most cases both the Male and Female in various attitudes, sometimes sitting, sometimes on the wing ; as well as the TREES which form their homes, and the PLANTS, FLOWERS and INSECTS upon which they feed. In the work on HUMMING BIRDS, the number and variety of the ORCHIDS introduced are additional attractions.

106. GOULD. A Monograph of the Trochilidæ, or Humming Birds (with Copious Descriptions). *Illustrated with 360 plates, colored by hand, and comprising about 1,000 representations of those charming birds.* 5 vols. impl. folio, new half morocco extra, cloth sides, gilt edges, by Zæhnsdorff. London, *published by the Author*, 1861. 375 00

Rev. H. W. Beecher's copy sold in New York at auction for over \$600.

This is undoubtedly the most universally attractive of all Mr. Gould's publications. He himself thus speaks of it: "Having from an early period devoted myself to the study of these beautiful birds, and acquired a most valuable and extensive collection of a group peculiar to America and its adjacent islands, I determined upon publishing a monograph of a family unequalled for the gorgeous and ever-changing brilliancy of their hues, the variety of their form, the singularity of their habits, and the extent of their territorial distribution."

"Altogether we consider this publication to be Mr. Gould's *magnum opus*; and we strongly recommend all who can afford the cost to possess themselves of the work."—C. R. W. (in *Fraser's Magazine*).

"As winged gems of unsurpassed glory do humming birds claim our admiration. On them the Great Creator has bestowed the gift of rare and wondrous beauty, clothing them in colors that can only be rivalled by Emeralds and Rubies, Topazes and Sapphires."—*Fraser's Magazine*.

107. GOULD. A Monograph of the Ramphastidæ, or Family of Toucans (with Copious Descriptions). *Illustrated with 51 plates, colored by hand.* Impl. folio, fresh morocco extra, gilt edges, by Zæhnsdorff. London, *published by the Author*, 1854. 73 50

Second and enlarged edition, with all the plates re-drawn. Dedicated to Professor Temminck, of Leyden.

The Toucans form a most curious and interesting group of American birds, and Mr. Gould has illustrated the different species in his usual splendid manner. When we mention that all the plates were executed by his late wife, we need add nothing to recommend them.

108. GOULD. The Odontophorinæ, or Partridges of America (with Copious Descriptions). *Illustrated with 32 plates, colored by hand.* Impl. folio, fresh morocco extra, gilt edges, by Zæhnsdorff. London, *published by the Author*, 1850. 63 00

Dedicated to Prince Charles Lucien Bonaparte.

"This," says Mr. Gould. "the result of twenty years' investigation of the subject, is perhaps the most perfect as well as the most important of the Author's Ornithological Monographs."

He further says: "The interest which attaches to this work is threefold. First, it displays, even to the most unpracticed eye, the broad distinction which subsists between the Partridges of America and those of Europe; secondly, the species are all remarkable for the elegance of their forms and for the chaste beauty of their coloring; and thirdly, at no distant date these birds will be regarded in America, as our partridges in Europe are, as game, and perhaps preserved by law—their flesh being as delicate for the table as that of our ordinary bird, from which, however, they differ considerably in the structure of the beak, and in general habits and economy."

109. GOULD. Synopsis of the Birds of Australia and the Adjacent Islands (with Copious Descriptions). *With 72 hand-colored plates.* Large 8vo, fresh half morocco gilt, edges gilt. London, *published by the Author*, 1837–38. 25 00

"The object of the present publication," says the author, "is in the first instance to make known and record in an eligible form the vast accessions which Science has latterly acquired from this portion of the globe; and in order to render it of real value and utility to the men of Science of all countries, he has given, besides a Latin and English description, measurements, synonyms, etc., a figure of the head of the natural size of every species, a feature not to be found in preceding Works of a similar nature, and by which each bird may at once be distinguished, hitherto a matter of some difficulty, particularly in those that are nearly allied."



110. GOULD. Handbook to the Birds of Australia. 2 vols.  
large 8vo, cloth. London, *published by the Author*, 1865.

12 50

The Author says that since the publication of his—" folio work on the Birds of Australia, many new species have been discovered, and much additional information acquired respecting those comprised therein; it therefore appeared to me that a careful *resumé* of the entire subject in octavo form, without plates, would be useful to the possessor of the folio edition, as well as to the many persons in Australia who are now turning their attention to the Ornithology of the country in which they are resident."

" The two volumes (he also says) contain a considerable amount of interesting information, and descriptions of many species not in the folio edition."

111. GOWER (John). *Confessio Amantis*, Edited and Collated with the Best Manuscripts, by Dr. Rheinold Pauli. 3 vols. 8vo, calf, bevelled sides, gilt edges. London, 1857.

14 00

Beautifully printed by C. Whittingham at the Chiswick Press.

112. GRANGER (J.). Biographical History of England, with a Variety of Anecdotes and Memoirs of a Great Number of Persons. 6 vols. large 8vo, bound by Hayday in yellow calf gilt, lemon edges. London, 1824. 35 00

Fifth edition with 400 additional lives. The above is an unique copy and has inserted the Richardson series of portraits and also others, some inlaid carefully to size.

113. GRUEL (Leon, *Binder*). Manuel Historique et Bibliographique de l'Amateur des Reliures. *Superbly illustrated with fac-similes of bindings, many in gold and colors; also numerous fac-simile titles, etc., in the text.* Large 4to, splendidly bound by Lortic in crushed dark green levant morocco, blind tooled in panels, broad inside gold borders, brocaded silk doublé and ends, edges gilt on marble, covers bound in. Paris, 1887.

150 00

Limited edition of 50 copies on Japan paper, the above being No.

9. It is extra-illustrated with a complete set of the Jacquemart plates of historical bindings.

This volume furnishes a complete record of the annals of book-binding from the carved ivory and enamelled reliures, with jewels, of medievalism before the invention of printing, to the rude wooden covered and stamped pigskins of the 15th and 16th centuries, down to modern examples. It also contains a bibliography of book-binding.

*Vide* Number 240 of this catalogue, for an example of binding executed by the author of this work.

114. "GYP." *Autour du Divorce. With the plates in two states.* Small 8vo, bound by Thierry in crushed dark blue levant morocco, colored mosaic leather on back, inside gold borders, top edge gilt, others uncut, cover bound in. Paris, 1886. 12 00
115. HALEVY (Ludovic). *Criquette.* Small 8vo, beautifully bound by Rousselle in crushed blue levant morocco, tooled and mosaiced on the sides and backs with flowers in colored leathers, inside gold borders, leather joints and flowered damask silk ends, top edges gilt, covers bound in. Paris, *Calmann Levy*, 1883. 60 00  
 Unique copy and extra illustrated with the insertion of 8 exquisite original aquarells by Fernandez, including a special title by the same in gold and colors.
116. HALL (Mr. and Mrs. S. C.). *Ireland, Its Scenery, Character, etc. Profusely illustrated with steel and wood engravings.* 3 vols. large 8vo, half calf, marbled sides and edges. London, 1841-43. 15 00  
 Original edition and good impressions of the illustrations.
117. HAMILTON (Antoine, *Comte*). *Mémoires de la Vie du Comte de Grammont, Contenant Particulièrement l'Histoire Amoureuse de la Cour d'Angleterre sous le Règne de Charles II. Rubricated title.* 12mo, bound by Brany in crushed levant morocco, inside gold border, edges "temoins" gilt on marble. Cologne, *Pierre Marteau*, 1713. 22 50  
 Original edition and of great rarity.
118. HAMILTON. *Mémoires du Comte de Grammont. Illustrated with 72 portraits of the famous personages mentioned in this facetious work.* 4to, red morocco gilt, inside gold borders, gilt edges. London, *Edwards*, (1792.) 40 00  
 Fine copy of this handsome edition, including the 77 pages of "Notes et Eclaircissements" which are often wanting. With the inserted heraldic book-plates of "Thomas Kynaston" and "Rees Goring Thomas."
119. HAMILTON. *Mémoires du Comte de Grammont, avec Preface de H. Gausseron. Illustrated with portraits, plates etched by L. Boisson after the originals by Delort.* Large



[FAC-SIMILE OF DOUBLÉ TO BINDING BY LORTIC ON  
"MEMOIRES DE GRAMMONT," PARIS, 1888. NUMBER  
119 OF THIS CATALOGUE.]

8vo, splendidly bound by Lortic in crushed blue levant morocco, extra gilt on the sides and back in the style of Du Seuil, with doublé of crushed red morocco, super-elegantly tooled with Pompadour lace dentelle border, as shown in the page illustration herewith, ends of crimson brocaded silk, edges gilt, with covers bound in and in leather-lined drop case. Paris, 1888. 165 00

Unique large paper copy of this handsome edition and No. 330 of limited edition on "papier velin de Marais." To this copy have been added a number of very choicely selected additional plates, among them being an additional set of the Delort-Boisson series on Japan paper before letters of which very few were printed, and the set of the handsome Chauvet plates in two states and on China paper. Also the portrait of Hamilton by Boisson in two states and other rare portraits in early states.

120. HAWKINS (Rush C.). Titles of the First Books from the Earliest Presses, established in different Cities, Towns and Monasteries in Europe before the end of the Fifteenth Century, with Brief Notes upon their Printers. *Illustrated with reproductions of early types and first engravings of the printing press—handsomely printed on heavy paper by De Vinne.* Large 4to, cloth, uncut. N. Y. and London, 1884. 10 00

Limited edition of 300 copies, numbered. Dedicated to Father Antonio Ceriani, Director of the Ambrosian Library at Milan, Italy—"as a slight evidence of my respect for his character, admiration for his great learning, appreciation of his friendship and kindly interest in my bibliographical occupations."

121. HENRI QUATRE. Histoire du Roi Henri-Le-Grand par Messire Hardouin de Perefixe, Precepteur du Roi Louis XIV., et depuis Eveque de Rhodéz. Large 8vo, bound by Capé in dark blue levant morocco gilt, inside gold borders, edges gilt. Paris, Renouard, 1816. 65 00

Unique large paper copy, and printed by Crapelet. This splendid volume has inserted many rare portraits and engravings, among others a set of plates before letters by Moreau le Jeune, some in early states, also portraits of Henri Quatre, Mazarin, to whom the work is dedicated; Sully, Louis XIV., Jeanne d'Albret, Gaultier, 1608; De Marcenay, Tho. de Leu, St. Aubin, Choffard, etc.

122. HERISSAYE (Seigneur de la). Contes et Discovers d'Evtrapel. Small 8vo, bound by Thibaron-Joly in

crushed red levant morocco gilt, inside gold borders, edges gilt on marble. Rennes, 1603. 25 00

Very rare and from the private royal library of France, with the stamp on title "Bibliothèque du Roi—Palais Royal."

123. HEROS (Les) de la Ligue ou la Procession Monacale, Conduitte par Louis XIV., pour la Conversion des Protestans de son Royaume. 24 *mezzotint caricatures of James II. of England, Pere la Chaise, Archbishops, Bishops and others.* 4to, bound by Thibaron-Joly in crushed red levant morocco gilt, inside gold borders, edges gilt. Paris, *chez Père Peters*, 1681. 55 00

Extremely rare first edition, printed in Holland with broad margins.

124. HOLBEIN (Hans). *Icones Veteris Testamenti. With 90 illustrations of the Old Testament engraved on wood from designs by Holbein.* Small 8vo, bound by Rousselle in crushed levant morocco, inside gold borders, top edges gilt, others uncut. London, *William Pickering*, 1830. 25 00

Beautiful copy of this edition printed by Chas. Whittingham. Dibdin writes:—"The pencil of Holbein throws a charm and an interest about this volume which I have rarely felt in any other similar production."

125. HOLY BIBLE, of the Old and New Testaments, with the Apocrypha, *woodcut title*, London, *Norton and Bill*, 1629; also the Psalmes in Meeter by Sternhold and Hopkins, with Songs, Metrical Versions of the Belief, etc., and Private Prayers, London, *Stationers Co.*, 1629. In 1 vol. Small 8vo, handsomely bound in old black morocco extra, the sides and back covered with fine gold tooling in the Harleian style, gilt edges, with 8 silver corners, also centre pieces and clasps, all in elegant open-work and chased. London, 1629. 60 00

Very rare and ruled throughout in red ink. The above superior edition is not mentioned by Lowndes. The present copy has notes of births, etc. in the family of Graveley Hurst extending from 1705 to 1833.

126. HORACE.—Quintus Horatius Flaccus, Opera. *Exquisitely engraved frontispiece after Stothard and title.*

Minimo, crushed lemon morocco gilt, inside gold borders, top edge gilt, others uncut. London, 1824. 10 00

Rare and handsome copy of Pickering's minuscule edition, printed with the microscopic types of Corral.

127. HORACE. Another copy of the same. Bound in half morocco gilt, top edge gilt. 6 50

128. HORACE.—Quintus Horatius Flaccus ad Lectiones Probatiores Diligenter Emendatus et Interpunctione Nova Sæpius Illustrata. Small 8vo, calf, gilt. Glasgow, 1760. 3 50

Rare and a fine example of the types of Robert and Andrew Foulis.

129. HORACE.—Quinti Horatii Flacci Opera Omnia, with a Commentary by Arthur John Maclean, M.A. 8vo, half morocco, cloth sides, marbled edges. London, 1853. 4 00

130. **Hoym.**—Fine twelvemo example in veau fauve of binding belonging to the famous bibliopegist, Count d'Hoym, stamped in gold on the sides with his arms, coronet, collar and order, the whole surrounded with floriated wreath, the back stamped in gold with fleurs-de-lys and other tooling. 6 00

131. **Hoym.**—P. Virgilio Maronis Opera. *Front. by Du Guernier.* 12mo, bound by Padeloup in yellow calf gilt, arms stamped in gold on the sides, edges gilt on marble, in green morocco leather-lined drop case. London, Jacob Tonson, 1715. 75 00

Superb example with the arms of the Count d'Hoym.

132. HUGO (Hermann). *Pia Desideria. Illustrated with numerous engraved plates, also title.* Minimo, half morocco gilt, edges gilt. Antwerp, 1645. 5 00

Rare little volume and full of curious plates of emblems.

133. **Illuminated MS.**—HORÆ BEATÆ Mariæ VIRGINIS ad Usum Romanum cum Calendario. *Consisting of 212 pages of Gothic script on the finest*

*vellum, with wide margins, 20 lines to the page, magnificently decorated in gold and colors, with 4 miniatures, 32 floriated borders, 19 large initials and 1,205 smaller. 4to, bound by Derome in fine old red morocco, tooled gilt back, inside gold borders, gilt edges.* 315 00

Unique, tall and finely illuminated Fifteenth century manuscript. It came from the library of the Duke of Hamilton, at Hamilton Palace. It was executed by a Franco-Flemish artist, and measures eight and three-eighths inches by five and five-eighths.

On the fly-leaf is the following inscription:—"Dono accepi a domino Carolo Augusto de Madai Med. Doct. Consiliario aulic Princ. Anhaltino dotheniensis Glauchæd. III. Aug. 1813. Dr. J. F. L. Düffer, M. D." and on end paper is an inserted heraldic book-plate.

The illuminations are of the finest quality of medieval workmanship. The four miniatures are of the Evangelists and superb examples. The borders are filled with birds, insects, animals and fruit, depicted most naturally. Nearly all the large initials are beautifully floriated in highly burnished gold and brilliant colors, but some have designs in gold diaper on a colored ground. One has the eagle of St. John, another the emblems of the Passion, still another an eagle displayed and yet another a lion rampant.

- 134 **Illuminated MS.**—**BIBLIA SACRA.** *Consisting of 1,174 pages of aborted vellum, with many handsome initial letters in gold and colors, the opening one representing a monk seated at a desk and writing; also hundreds of initial letters in colors, with delicate pen scroll work. Small 8vo, bound in eighteenth century crushed red levant morocco gilt, edges gilt on marble.* 200 00

Unique, most remarkable manuscript of the thirteenth century. This wonderful little volume, the smallest Bible known, and measuring four and seven-eighths inches tall, three and one-fourth inches wide and an inch and a quarter thick, contains the entire Holy Scriptures. It is a veritable "minuscule," and the text, which is microscopic, is written on the finest and thinnest vellum, made from what are the mucous membranes, rather than the skins, of aborted calves. This marvellous curio, which must have taken many decades for the scribe to have completed the Gothic text, is from internal evidence over 650 years old.

The names of some of its former owners will be found at the commencement. One was "C. K. Gardell" and another, a Bishop, presented it to the Marquis Beaugregard. There is also a coat-of-arms—"semée of fleurs-de-lys with a differential mark in chief."

135. **Illuminated MS.**—**LIBER PRECUM.** *A volume of illuminated M.S. prayers most beautifully executed, and consisting of 202 leaves or 404 pages of vellum manuscript, on which there are 178 borders illuminated in gold*

*and colors and all different, also one page miniature, with capital letter, two coats-of-arms with mottoes, and hundreds of numerous fine initials in gold and colors in the text.* Thick small 4to, handsomely bound by Chambolle-Duru in crushed levant morocco, blind tooled. 135 00

Unique, vellum, illuminated original manuscript of the fifteenth century.

The calendar is old French, but the text following is in Latin. The page miniature represents the "Descent of the Holy Ghost," and in the centre is the Virgin Mother habited in blue. The borders are very beautiful, the colors bright and the gold highly burnished.

There are two heraldic emblazonments. The first at the end of the calendar is—"azure, 2 ears of corn or, in base a mullet argent, and in chief on a fess or, a rose gules." Above is the motto—"Scio cvi credidi et certvs svm." The other embazonment, and which like that just described, seems to have been added at a later date, is an impaled shield. The "baron" side bears the same arms, but the "femme" impalement is—"argent a chevron gules between three trefoils gules, in chief a five-pointed star." The motto above is—"Mihi adhærere deo bonvm est."

136. **Illuminated MS.**—MISSALE ROMANUM CUM CALENDARIO. *Consisting of 804 vellum pages of red and black Gothic script, with 3 illuminated miniatures within capitals and with page borders, 2 large colored capitals with colored borders, 1,365 capitals with red and violet ink pen scroll work, and thousands of other capitals with pen colored scroll work.* Thick 4to, bound in red plush, with leather joints. 85 00

Unique original manuscript of early fifteenth century Italian execution and measuring fully three inches in thickness. This grand Latin missal is a splendid specimen, and the vellum is of superior quality. The text is written in a clear bold hand, and is rubricated throughout. The thousands upon thousands of initials are most admirably drawn, and the scroll work which decorates them exhibits the best characteristics of the illuminational school of Lombardy. Two of the paintings are slightly rubbed. The opening page following the calendar has the sacred letters, "I. H. S." in black and gold. A large initial letter has within it a figure of our Savior showing the stigmata and holding a torch downward. At the bottom of the page is a heraldic shield—"on a chief or, an eagle displayed sable, in base azure two crossed jambes, or," the last named being finished at the top with a three-quarter cross. The whole page is surrounded by a bold Gothic border in gold and colors, and on the right-hand side is a kneeling tonsured ecclesiastic holding in his hand a beretta. He is habited in black and is overshadowed by a tree in blossom. On folio CCVII. are two other initial letters with a border. One heightened with gold depicts the Savior. A very fine miniature of St. Bernard is on folio CCCXL.



137. **Illuminated MS.**—**BREVIARIUM ROMANUM.** *A handsomely executed Latin Breviary, with Calendar, consisting of 326 leaves or 752 pages of Latin text written in black and red Gothic script on fine vellum, with 27 page borders and large initials beautifully executed in gold and colors, also hundreds of smaller initials.* Thick small 4to, bound by Chambolle-Duru in crushed levant morocco, blind tooled, edges temoins, and in leather-lined drop case. 85 00

Unique original vellum manuscript of the Fifteenth Century and of French origin. The borders are very exquisite productions, and there are carefully worked out in them fruits and flowers. The initial letters are handsomely executed.

138. **Illuminated MS.**—**OFFICIUM BEATÆ MARIÆ VIRGINIS.** *Consisting of 169 leaves or 338 pages of Gothic script in red and black on vellum, with 1 miniature and 7 large initial letters, all illuminated in gold and colors.* Square minimo, exquisitely bound in old crushed red levant morocco gilt, charmingly tooled in gold with floriated Gothic designs and with colored mosaic border, circles and ovals, stamped on the fore side with the "Crucifixion" and on the rear with "Madonna and Child," the whole in green morocco leather-lined drop case. 45 00

Unique vellum Latin Hours of French origin. This beautiful minuscule, which is an inch thick, measures three and an eighth inches by two and an eighth. The miniature represents the "Virgin and Child" and the initial letters have designs in the centers, one being a skull.

139. **Illuminated MS.**—**SANCTI AURELIJ AUGUSTINI Episcopi Confessiones.** *Consisting of 258 pages of carefully written Gothic script in black and red and in Latin on excellent vellum, with an illuminated capital in gold and colors, 13 large capitals in colors, 2 on the first page with full border, and the rest with borders at the sides.* Thick 4to, fine old stamped calf on original wooden boards, beveled sides with rounded corners, brass clasps. Sæc. XV. 50 00

Unique original vellum manuscript, with two columns to the page, and on white vellum. There are some marginalia. A few leaves are holed and mended, and one capital is rubbed slightly.

The influence of St. Augustine's literary labors has been felt for

over 1500 years. He compacted the truths of the Christian religion into a system with a logic the severity of which is relieved by the glow of his eloquence and the fervor of his piety.

140. **Illustrated Vespucci.**—ALBERIC' VESPUCCI' Lauretio Petri Francisci de Medicis Salutem plurima dicit. Small 4to, handsomely bound by Chambolle-Duru in crushed levant morocco, blind tooled, inside gold borders, gilt edges. 200 00

Unique original and magnificent fac-simile on ten pages of vellum from the extraordinarily rare imprint of Jehan Lambert printed at Paris about 1505.

This vellum plaque is a fine example of illumination. The first page has a beautiful border decorated in gold and colors. The design is Gothic with flowers in colors. In the centre of the bottom of the border are the arms of France, "three golden fleurs-de-lys on a blue ground." The upper line of the title is in burnished gold and the name "Jehan Lambert" at base is in red. Around the printer's mark, which is wonderfully well executed by hand, is a border of grotesque animals. The mark itself, which is that of Felix Bagigault and is, as described by Harris:—"Two monkeys at the foot of a tree, from which hangs a kind of carpet bag with the word Felix." This last is in red.

The opening word of the text, which is a marvel of workmanship, is illuminated in blue and gold. On the ninth page are two constellations, with the stars in gold and one with the word "Canop." On the tenth page is a triangle in gold surrounded with description in red, and on the last page of text is the cognizance of Francis the First, a salamander surmounted by a regal crown in gold and the initials "F. I," on the sides of which are flowers and foliage in colors.

This plaque, which is of deep interest on account of America being named after its author, describes his voyage to the mainland of the Western hemisphere. Vespucci, to whom is ascribed four voyages, was the friend and associate of Christopher Columbus. He was made the Chief Pilot of the Indies about 1508 and died at Seville in 1512, or, according to some accounts, in 1516 or 1518—"poor, but highly respected by all, never dreaming that he had discovered a new continent, and persuaded, like Columbus, that, at best he only visited the western coast of Japan."

141. **Illustrated Incunable.**—LEGES ET STATUTA CIVITATIS VERONE. Folio, russia, gilt. Vicenza, Hermann Lichtenstein, 1475. 75 00

Extremely rare and being—"The Statutes made and ordained for the City and Province of Verona by the Venetian Government down to the year 1438," and which it is interesting to note was printed by Hermann Levilapis, vel Lichtenstein, nearly 150 years before the first edition of the "Two Gentlemen of Verona" appeared in the First Folio Shakespeare.

The opening letter, "Q," of this incunable is illuminated by hand, and the first four lines are enclosed in a colored scroll design. At

the bottom of the page are the autograph of "Victor Zilioli" and his quartered arms illuminated within a wreath. The autograph and MS. memoranda of "M. Wodhull 1790" are on a fly-leaf and on the side are the impaled arms and crest of that bibliophile stamped in gold.

Collation: A-E, 10 leaves each, first printed leaf in this copy A2; F, 8; G-H, 10 each; J, 8; K, 6; [a new alphabet—*Incipit Liber Tertius*—a-e, 10 leaves each; f-g, 8 each; b-i, 10; k, 8; l, 5.

This rare and interesting volume, which contains the foundation of the administrative system of the Venetian Republic throughout its Veronese territory, is so superficially described by Brunet, that it seemed worth while to note down here the full particulars from the copy before us. Brunet does not mention the sale of one. But it may be questionable whether we ought not, from the terms of the colophon, to infer an antecedent edition, as the art of printing could scarcely have been viewed or described in 1475 in such language as we find used there. The colophon reads:—

"Hec presens statutorum | & ordinamentorum cū quibsdam reformatiōibus | ad ea ptinentibus | privilegio & litteris ducalibus | nobilis cōitatis ueronæ cū | summa prudētia Impressio accuratissime facta est in vrbe pclara vicentiæ | ad requisitiones & expēsas puidorū virorū Antonii | Gerardi | Ioānis | Petri | et | Bartholomei fratrū | & filorū quondam S. Zanoti de Placētia | ciuiū ueroæ | nō atramēto | nec plumali calamo | neq; stillo cæreo. Sed artificiosa quadā mi | rabili adiuētōe [*sic*] Imprimēdi | seu catherizādi Hoc opus sic effigiatū Impres | sum est p Hermannum Leuilapidē Coloniesem. Anno Dñi. M.CCCCLxxv | Die uero Mercurii. xv. mensis decēbris. In vigilia Sacti Thome Apl'i. Amen"

142. **Illuminated Vellum Hours.**—HORE diue Virginis Marie secudum vsum Romanum cum aliis multis folio sequenti notatis vnacum figuris Apocalipsis et multis figuris Biblie. *Consisting of 200 pages of vellum printed in black and red, around every one of which are handsomely engraved borders on wood, of floriations, saints, views, curious subjects, many grotesque—also 13 page engravings illuminated by hand in gold and colors, and 28 smaller miniatures, likewise illuminated in gold and colors, as well as hundreds of initial letters.* Small 8vo, calf extra, gilt tooled, on original wooden boards, with gauffered gilt edges, and two clasps. Paris, *Hardouyn*, 1510.

225 00

Unique and handsome vellum "Hours" in the finest condition and with the illuminated miniatures beautifully executed. The almanac begins a. d. 1511 and ends 1530. The colophon gives the names of both Egidius and Germain Hardouyn, as well as that of Dionisius de Carcere.

The strangest feature in this "Hours" is the woodcut on the first page, of which the title, consisting of four lines, occupies but a small space at the bottom of the page. This woodcut, any one not

acquainted with the details of ancient bibliography, would take for the frontispiece. It is, however, only Hardouin's device, exhibiting the mythological scene of Hercules rescuing Dejanira from the Centaur Nessus. Speaking of the Hardouins, Egidius and Germain, Dibdin says:—"They were both unquestionably very beautiful printers, and maintained a prodigious traffic in the sale of devotional volumes; their productions being, upon the whole, fully equal to those of Kerver, Pigouchet or Vostre."

143. **Illuminated Vellum Hours.**—HEURES à l'usage de Paris. *Consisting of 220 pages of vellum printed in red and black Gothic types, with 18 page miniatures illuminated in gold and colors, also 29 smaller, likewise illuminated.* Small 8vo, handsomely bound by Chambolle-Duru in crushed brown levant morocco, blind tooled. Paris, Gillet Hardouyn, 1512. 200 00

Unique and fine example of black letter "Hours" from the press of the Hardouyns, and of especial rarity, having at the end eleven wood engravings of the "Dance of Death" and ten of the "Passion before Pilate," illustrated with quaint woodcuts. This volume has far more the appearance of a hand-written missal than many of the printed black letters executed in imitation of the older and contemporary manuscripts. At the beginning of the book and facing the printer's mark is an impaled shield illuminated in gold and colors, of which the baron is—"azure, a chief gu and in base a fish naiant." The impalement is charged with "stars or" and "eagles displayed azure."

144. **Illuminated Black Letter.**—THOMAS AQUINAS, Doi. aurei opusculi o vero tractati de lo. angelico doctore sco. Thomaso de Aquino. Small 4to, elegantly bound by Marius Michel, as shown in the illustration herewith, and in deep green crushed levant morocco, mosaiced with a Maioli design in black morocco and gilt. Perugia [1510]. 75 00

Extremely rare example of the Italian press and in superb condition, with many initial letters illuminated in gold and colors and a portion of the title in gold. The date 1510 will be found on the last page but one, and faces the colophon that simply reads—"Augusta Perusia." The binding is a handsome specimen of Marius Michel, whose interlaced and floriated design is taken after the best 16th century work.

145. **ILLUSTRATIONS OF ENGLISH CUSTOMS IN THE XIVTH CENTURY**, from the Illuminations of the Lovterel Psalter, with Remarks on this Illuminated Manuscript of the First Part of the Fourteenth Century.



[FAC-SIMILE OF MOSAIC BINDING BY MARIUS MICHEL ON ILLUMINATED  
BLACK LETTER "THOMAS AQUINAS." NUMBER 144 OF THIS  
CATALOGUE.]

Communicated by John Gage Rokewoode, Esq., in a letter to the Earl of Aberdeen. *Illustrated with very beautifully illuminated plates, heightened with gold and silver, and hundreds of figures.* Large folio, morocco gilt, gold inside borders, leather hinges, edges gilt. London, 1839. 30 00

Unique and very rare. This consists of lithographic plates, with texts privately issued by the London Society of Antiquaries, and in this copy the plates are most beautifully illuminated by hand in gold, silver and colors—the metal work being damascened in places. The title is a beautiful piece of original illumination and is most chaste in its design and execution.

146. **Incunable.**—CORNELII CELSI de Medicina Liber. 4to, fine old russia, gilt. Florence, "*a Nicola Impresus,*" 1478. 75 00

Extremely rare and large uncut copy of the "Editio princeps" of Celsus, with the arms in gilt on sides of "M. Wodhull," also his autograph and MSS. on fly-leaf. This is one of the rarest of all the First Editions of the Latin Classics. This copy has a very handsome opening initial letter "U." illuminated in gold and colors.

"Première édition, très rare. Plus d'une fois on a annoncé cette édition sous la date de 1475, parce qu'en effet, il existe des exempl. dans lesquels a été grattée assez adroitement la dernière ligne de la date:— | M | CCCCL | XXV | III. | Mais ce serait à tort qu'on voudrait s'autoriser d'un pareil exemplaire pour constater l'existence d'une édition qui, selon toute apparence, n'existe pas."—BRUNET.

147. **Incunable.**—PLOTINI Opera Omnia, e Græco in Latinum Translata a Marsilio Ficino. Thick folio, bound by Silani in tree marbled calf gilt, edges gilt. Florence, *impressit ex archetypo Antonius Miscominus,* 1492. 15 00

Editio princeps of this extremely rare Latin Version and a fine tall and perfect copy. The Horace printed on vellum by Miscomini at Florence in 1482 was priced £350, *i. e.*, \$1,750, in Quaritch's "Monuments of the Early Printers," 1888. Brunet calls the above Plotinus—"Edition fort belle, et la première de cette version Latine; on doit trouver à la fin 2ff. séparés qui renferment 'Emendatio in Plotinum.'"

Ficinus, the editor of this Incunable, is said to have been—"certainly more of a Pagan than a Christian, although he also wrote a work on the Christian religion. The story runs that he appeared after his death to his friend and fellow Platonist Mercati, to bear testimony to the truth of his arguments for the immortality of the soul."

148. ISOCRATIS Sententiæ Græco Latinæ, additis, ubi operæ precium uisum est, Annotationibus, notatisque

locis, etc. *Portrait and coat of-arms.* Thick 12mo, superbly bound in brown morocco super extra gilt, gauffered gilt edges, with tie ribbons, in dark green morocco leather-lined drop case. Basle, *ex officina Hervagiana*, 1572. 135 00

Very rare edition, and a superb example of contemporary 16th century binding. The sides and back are tooled in a Grolieresque manner, but the designs on the two sides are different. That on the verso consists of a large oval in the centre, made up with Gothic floriation somewhat crosswise—around are small crosses—and in the corners are interlaced Gothic work. The recto is panelled, except in the centre, which is of smaller oval shape than on the verso. There are the two following letterings:—"Clarissimo, IC. D. Christophoro. Fabio. Ivlio, Syndico Norimbergensi."—"Isocratica Gnomologia, Anno D. MDLXXII."

149. JACQUEMART (Albert) et LE BLANT (Edmond). *Histoire Artistique Industrielle et Commerciale de la Porcelaine, Accompagnée de Recherches sur les Sujets et Emblèmes qui la decorent, les Marques et Inscriptions qui font Reconnaître les Fabriques d'ou elle Sort, les Variations de Prix qu'ont Obtenus les Principaux Objets Connus et les Collections ou ils sont Conservés Aujourd'hui. Illustrated with etchings by Jules Jacquemart.* Thick folio, bound in three-quarters brown crushed levant morocco gilt, with imitation Japanese lacquer sides, totally uncut, by Rubain. Paris, *Techener*, 1862. 35 00

A limited edition only of this valuable work was printed for the subscribers, whose names will be found on the three pages following the title.

150. JONES (Sir William, *Poet and Orientalist*). *Works*, 6 vols.; also—*Memoirs of the Life, Writings and Correspondence of Sir William Jones, by Lord Teignmouth. Portraits, plates and fac-similes.* 7 vols. large 4to, russia gilt, edges gilt, by H. Walther. London, 1799-1804. 37 50

Splendid copy on thick and large paper. This was Lord Teignmouth's own set, and has his heraldic book-plate inserted. The copy from having belonged to the biographer of Sir William Jones and editor of his works, thus acquires a value greater than it might from the mere fact of its being large paper.

"In the course of a short life, Sir William Jones acquired a degree of knowledge which the ordinary faculties of men, if they were

blessed with antediluvian longevity, could scarcely hope to surpass. His learning threw light on the Laws of Greece and India, on the general Literature of Asia, and on the History of the family of nations."—THOMAS CAMPBELL.

151. KALIDASA. Sakoontala; or, the Lost Ring, an Indian Drama. Translated into English, Prose and Verse from the Sanskrit, by Monier Williams, M.A. *Exquisite wood engravings by Sulman within handsome polychromatic borders, also exquisite borders around almost every page, vignettes, etc., in gold and colors.* Small 4to, turkey morocco gilt, edges gilt, by Zaehnsdorf. Hertford, 1855. 25 00

Rare and a clean, well bound copy of this spirited translation and perfect specimen of decorative Oriental printing ever produced, Monier Williams, in his introduction, says:—"With reference to the illustrations and polychromatic borders, with which the volume has been enriched, I should state that the artist has availed himself of some beautiful illuminated MSS. . . . and that no expense or trouble has been spared to ensure accuracy and correctness in the delineation of the landscape and figures; and to adapt the costumes, as far as possible, to the usages of the age in which the drama was performed."

152. KEATS (John). Poetical Works and Other Writings, now first brought together, including Poems and numerous Letters not before published. Edited, with Notes and Appendices, by Harry Buxton Forman. *Etched plates, portraits and views.* 4 vols. 8vo, half blue crushed levant morocco, top edges gilt. London, 1883. 22 50

153. LA FONTAINE (Jean de).— | Contes | et | Nouvelles | en Vers | par M. de La Fontaine |. 2 vols. small 8vo, magnificently bound by Capé in full crushed crimson levant morocco extra, inside gold borders, rounded corners and gilt edges. A Amsterdam (Paris, Barbou), 1762. 185 00

Superb copy in unrivalled condition of the beautiful edition, "des Fermiers Generaux, avec une Notice par Diderot." This example, which is the genuine original edition, has brilliant impressions of the portraits, the numerous plates by Eisen, and charming head and tail pieces, vignettes, etc.

Among the "Livres de luxe" of the eighteenth century there is one which is a marvel and a chef-d'œuvre, an example without an equal in the richness of a book. This work, the great monument and triumph of the "vignette," which rises above and crowns all other illustrations of the day, it is needless to state to all amateurs,



is the Tales of La Fontaine known as the edition of the "*Fermiers-Generaux*," a truly royal book of the last Mecenean financiers; one of the grandest of the intelligent and sensual outlays of money of the reign of Louis the Fifteenth, and an inimitable model of gallant engraving applied to the illustration of light narrative.

154. LA FONTAINE. *Fables. Illustrated with beautiful etchings after the designs of A. Delierre.* 2 vols. large 4to, handsomely bound by Rousselle in crushed red levant morocco, with beautiful gold lace tooling on the sides, inside gold borders, edges gilt. Paris, Quantin, 1883. 95 00

No. 93 of limited edition of 100 copies on China and Whatman papers, of which the above is on China, with the plates and vignettes in two states.

155. LA FONTAINE. *Fables Choiesies, mises en Vers et par Luy Reveues, Corrigées et Augmentées du Nouveau. Copper-plates by J. Cause.* 2 vols. small 8vo, fresh red crushed levant morocco gilt, paneled sides, inside gold borders, edges gilt on marble, by David. La Haye, Henry van Bulderen, 1688-94. 45 00

Very rare edition with five parts and separate paginations, in two volumes.

156. LA FONTAINE. *Les Amours de Psyche et Cupidon, Précédés du Poème d'Adonis. Illustrated with charming etchings engraved by Coiny after the originals of Raffaello.* 2 vols. in 1. Minimo, red crinkled morocco gilt, edges gilt. Paris, n. d. 15 00

Rare edition, published by the engraver, Coiny.

157. LA ROCHEFOUCAULD (Duc de). *Reflexions, ou Sentences et Maximes Morales, avec un Examen Critique par L. Aime-Martin. Fine proof portrait after Petitot.* Large 8vo, elegantly bound by Doll in crushed purple levant morocco, extra gilt, with lace tooled borders on the sides, inside gold borders, edges gilt. Paris, 1822. 22 50

Large paper and a superb example of the press of Crapelet, and printed on heavy hand-made paper.

158. [LA SALE (Antoine de)]. *Quinze Joyes de Mariage, avec des Notes et un Glossaire par D. Jouaust et une*

Préface by Louis Ulbach. *Illustrated with exquisite etchings in vignette by Lalauze and in two states.* 8vo, superbly bound by Lortic in red levant morocco, sides paneled, blind and gold tooled, with lovely doublé of crushed blue levant morocco, dentelle borders, leather joints, blue watered silk ends, edges gilt on marble and with covers bound in. Paris, Jouaust, 1887. 110 00

Magnificent large paper copy and number 8 of limited edition of 15 copies printed on China paper. The volume is in chamois-lined drop case.

159. LA SALE. Another copy of the same, elegantly bound by Chambolle-Duru in crushed blue levant morocco, gilt, with doublé of red crushed levant morocco, with broad gold inside borders, edges gilt. 90 00

Large paper and number 6 of limited edition of 15 copies entirely printed on China paper. The beautiful etchings are in two states, one being proofs on China paper.

160. LE SAGE (Alain Rene). *Histoire de Gil Blas de Santillane, Précédée d'une Préface par H. Reynald. Illustrated with beautiful etchings by Los Rios, proofs before letters.* 4 vols. 8vo, bound by Chambolle-Duru in crushed red levant morocco, gilt, inside gold borders, edges gilt. Paris, Jouaust, 1879. 185 00

Unique, large paper and number 14 of limited edition of 20 copies entirely printed on China paper. This beautiful copy has many inserted plates added. Among them are a beautiful set of the Smirke plates, open letter India proofs mounted on Japan, the set of the Pille-Lemerre etchings and the Jouaust set of plates in two states, before and after letters.

161. LONGUS. *Amours Pastorales de Daphnis et de Chloe, Traduction Nouvelle (par De Bure de St. Fauxbin). Illustrated with a splendid series of 29 engravings by Martini, designed after those of the Regent D'Orleans, and the whole BEAUTIFULLY COLORED BY HAND.* 4to, superbly bound by Bozerian in green morocco, extra gilt, mosaiced in red on the back, inside gold borders, pink watered silk ends, gilt edges. Paris, de l'Imprimerie de Monsieur, 1787. 125 00

Unique copy of this extremely rare edition printed on vellum paper, with the large types of Didot and the beautiful plates, including "les petits pieds," colored by hand.

162. **Louis XIII.**—J. A. COMENII Janua Linguarum Reserata, cum Graece versione Theodori Simonii Hol-sati, Innumeris in Locis Emendata a Stephano Curcel-læo. Small 8vo, morocco, gilt edges. Amsterdam, *Daniel Elzevir*, 1665. 35 00

Very rare and with the printer's mark of the Elzevirs on the title. This volume has the impaled arms of Louis the Thirteenth on both sides—above is a large crown, around are collars and stars of orders, and below the arms of France and Navarre, a monogram composed of the letter "L" and a crown. On the back of the book are fleurs-de-lys.

The fly-leaf has a manuscript inscription dated 1677, commencing, "Ex Regis Maiestatis Munificentia," and ending with the signature "J A San Mauricio." Below are two seals in red wax, one with a coronet and monogram, the other heraldic.

163. **Louis XIV.**—Histoire de l'Inquisition d'Espagne Exposée par Exemples pour Etre Mieux Entendue en ces Derniers Temps. Small 8vo, superbly bound in red morocco gilt, inside gold borders, edges gilt. Paris, 1568. 85 00

Excessively rare, and Louis the Fourteenth's own copy, stamped with the King's arms on the sides, and with the crown and monogram five times repeated on the back of this curious volume, which is carefully preserved in a green morocco drop case. The author of the work was Reginaldus Gonsal Montanus, and in this volume he attacks the Inquisition and gives a list of Protestant martyrs, the first specified being Jean Ponce de Leon. Montanus himself was one of the victims later. It was in 1572 that the Massacre of St. Bartholomew took place, and four years after the date on the title-page of the volume. On the last page is "a lion rampant," above which is the signature "J. Martine."

164. **Louis XV.**—Office de la Semaine Sainte en Latin et en François, à l'Usage de Rome et de Paris, avec des Reflexions et Meditations, etc. *With plates by Scotin.* 8vo, magnificently bound by Padeloup in morocco super-elegant, inside gold borders, gold end papers, edges gilt. Paris, 1745. 75 00

Splendid example of Padeloup binding as well as of Provenance Illustre, the above having been the Prayer Book of King Louis the Fifteenth. It was lately in the library of Firmin-Didot and has inserted his leather ex-libris.

The tooling is most elaborate, the sides being one mass of pointillé work of the highest order. In the centre are the arms and crown of the King and repeated five times on the back and eight times on the sides are his crown and interlaced monogram. The borders on the sides and the back are tooled with the fleurs-de-lys. The floriations, Gothic ornamentation and geometrical details on the sides evince the masterful and most careful endeavors of Padeloup's handiwork.

165. **Louis XV.**—SILVAIN, *Traité du Sublime* a Monsieur Despreaux. Small 8vo, fine old crushed red levant morocco gilt, edges gilt, and in green morocco leather-lined drop case. Paris, 1732. 35 00

Rare volume of the controversy on the "Sublime" that Boileau was engaged in with some of the most famous literary men of his epoch. This copy came from the private library of Louis the Fifteenth, is stamped on both sides with his arms; crowns, orders, etc., and on the back with fleurs-de-lys; crown and the King's interlaced monogram.

There are two inserted heraldic book-plates, one being of William Southworth.

166. **Louis XV.**—Office de la Semaine Sainte a l'Usage de la Maison du Roy par Monsieur l'Abbé de Bellegarde. *Engraved title and numerous copper-plates, also head and tail pieces on wood, and every page carefully ruled in carmine ink.* 8vo, superbly bound in red morocco with pointillé tooling amid geometrical and floriated designs, worked into crowns, orbs, fleurs-de-lys, monograms, etc., and in the centre of both sides the arms of Louis Quinze, surmounted by a crown and surrounded by the collars of orders, inside gold borders, gilt edges. Paris, 1732. 65 00

Magnificent example of royal binding, and which, after it left the possession of King Louis the Fifteenth, came into the possession of the Cardinal and Duke whose heraldic book-plate is inserted on an end paper.

167. **Louis XVII.**—Almanach Royal, Année Commune MDCCXCI. *Folded map of France.* 8vo, splendidly bound by Dérome in crushed red levant morocco elegant, inside gold borders, blue end papers, edges gilt on red. Paris, 1791. 65 00

Interesting relic of the unfortunate monarch Louis XVI. and which became his property after his attempted flight from Paris in 1790 and two years before his head fell under the guillotine.

The tooling on this volume exhibits the artistic work of the French binders even during the throes of the Revolution. The back is tooled with urns and fleurs-de-lys and the sides with charming lace effects on the borders, more particularly at the corners. In the centre are the crown, chivalric orders and arms, the last named being on a dark leather mosaiced on the rich red which covers this very handsome volume.

168. **Louis Philippe.**—BUFFON (G. L. L.). *Histoire Naturelle des Oiseaux*, 3 vols. of text and three separate volumes of plates designed by Martinet and colored by hand.

Together 6 vols. Large 4to. Bound by Dérome in fine old red morocco extra gilt, edges gilt. Paris, *Imprimerie Royale*, 1770-74 150 00

Unique and superb copy from the library of King Louis Philippe. It is stamped on the titles with royal library stamp "Bibliothèque du Roi, Neuilly."

On an end paper is the following MS. memorandum: "Legue par M. Danton à son ami dévoué M. Philippe de St. Albin. Fanny Danton, II. Février 1870. Achete à la vente de Louis Philippe." This magnificent copy is superbly tooled, with the lilies of France on the backs and outside borders on the sides, the corners of which have handsome floriated designs. In the centre of the sides of all the volumes are the arms of the Duc de Penthièvre, a scion of the royal house of France on the wrong side of the blanket. This heraldic achievement consists of a shield with the lilies of France, and is marked across from the sinister with the sign of bastardy. There are flags, orders, a ducal crown, etc., surrounding the arms.

King Louis Philippe, great-grandfather of the present Duke of Orleans, who is now a prisoner at Clairvaux, inherited these volumes from his father, Philippe Egalité, Duc D'Orleans, who was beheaded in 1793. Louis Philippe's mother was Louise de Penthièvre, daughter of the Duc de Penthièvre, who was a son of the Comte de Toulouse, one of the illegitimate issue of King Louis XIV., by his mistress Madame de Montespan.

169. LOUVET DE COUVRAY. *Les Amours du Chevalier de Faublas*, avec une Preface par Hippolyte Fournier. *Superbly illustrated with the designs of Paul Avril etched by Monzies*. 5 vols. 8vo, bound by David in dark blue crushed levant morocco with red mosaics, extra gilt, inside gold borders, edges gilt, covers bound in. Paris, *Jouaust*, 1884. 135 00

Unique and beautiful large paper copy and entirely printed on China paper of which the above is No. 18 of 20 copies. The etchings are in two states before and after letters and to these have been added a set of the Marckal plates on Japan paper and others by Marillier.

170. MABERLY (J.). *The Print Collector*, an introduction to the knowledge of ancient prints, with suggestions as to the mode of collecting. Edited, with an Introduction and Notes, by Robert Hoe, Jr. *With etchings and other illustrations*. Thick large 8vo, cloth, top edge gilt. New York, 1880. 3 50

Published at \$6.00. "The book commends itself alone without comment to all collectors and lovers of prints, and it is so wholly without rivals in its comprehensiveness and accuracy that its publication makes it at once a necessary part of every collector's library, while as a history of engraving and kindred arts it is invaluable to all classes of intelligent readers."—*New York Evening Post*.

171. **MS.** — PICTOGRAPHIC AUTOBIOGRAPHY OF HALF MOON, an Uncpapa Sioux Chief, who was killed in the battle of the Rosebud, June 18th, 1876, and who with four other Chiefs was found lying in state on the Custer battlefield, June 28th, 1876. *Consisting of 77 rude colored crayon sketches by the Chief Half Moon, mounted on linen, and which are preceded by a portrait, other original sketches and explanatory manuscript in ink by William H. Craft, pen artist. Thick small 4to, fresh red russia extra gilt, inside gold tooling, etc.*

Unique original North American Indian Autobiography, and of which a full description, with thirteen illustrations, is given in "Frank Leslie's Monthly" for March, 1890. There is a note at the commencement of this picture MS. to the effect that "This history was taken from Half Moon's dead body by Sergeant John R. Nelson, of Lieut. Rowe's Co., Second Cavalry, as certified to by Lieut. Rowe and Major James S. Brisbin, Second Cavalry." The descriptive MS. further states:—"It is the custom of the Sioux warrior, as was the custom with the warriors of the Six Nations, the Natchez, the Illinois and other semi-centaur savages, to record by illustrations or pictures their several exploits in battle and the chase. In the history of the trans-Mississippi tribes, those who have relied for subsistence upon the immense herds of buffalo, elk and antelope which ranged on the plains—these pictorial records have mainly been executed on the dressed skins of animals; though in some few instances Jesuit Missionaries testify to having seen these records handsomely and profusely illustrated on the inner bark of the cottonwood tree. The Missionaries taught them the uses and purposes of paper, and the Government agents have always liberally supplied them with colored crayons. This book was originally the property of one J. S. Moore, who, in company of twenty-five others, left Nebraska City, June 15th, 1866, for Montana. In September, 1868, Moore started to return to Nebraska, but on passing through the Big Horn country was killed and scalped by Half Moon. On page 56 (of the Autobiography) is supposed to be an illustration of this encounter. Pattce, Sandford, Chandler and others (see page 55) returned to Nebraska City and are now residing in that vicinity."

Those interested in North American pictography will do well to read Captain Gray's account of this Indian literary curiosity in "Frank Leslie's Popular Monthly," referred to above, and in the course of which the writer stated:

"The bibliophile is not a dog in the manger. He guards his prizes with great care, but if he instinctively knows you to be one of the clan, you can ramble among his alcoves and shelves, gloat over Aldines and Elzevirs, and wish for the wealth of a Croesus that you might take home with you all those volumes, enriched with the bindings of David, Lortic, Trautz-Bauzonnet and Chambolle-Duru.

"In such a treasure-house the writer the other day came across a strange, unique, yet intensely modern, book. He had wandered into the literary salon of Mr. Edmund F. Bonaventure, at the San Carlo—a delightful 'lounge' for the bibliophile or art student.

"'There is something American,' said the connoisseur, handing

over a handsomely bound book. It was a pictographic autobiography of Half-Moon—otherwise called Big Turtle—a Sioux chief, killed in the battle of the Rosebud, June 18th, 1876, and who, with four other chiefs, was found lying in state on the Custer battlefield, June 28th, 1876. The book appealed at once to 'one's business and bosom,' for it contained seventy-seven colored crayon sketches, the work of the dead warrior's own hand, depicting various events and deeds of his by no means passive life. This pictorial chronicle was taken from Half Moon's dead body by Sergeant John R. Nelson, of Lieutenant Rowe's troop, Second Cavalry, as certified to by Lieutenant Rowe and Major James S. Brisbin, of the same regiment. . . . "

172. **MARGUERITE, QUEEN OF NAVARRE.** Hep-  
tameron; or, Tales and Novels, now first 'completely  
done into English Prose and Verse, from the Original  
French, by Arthur Machen. *Illustrated with exquisite  
engravings by Leopold Flameng, also portrait.* 8vo, ele-  
gantly bound by Kaufman in light blue crushed levant  
morocco, with red morocco inlaid into corners and backs,  
inside gold borders, gilt edges. London, 1886. 25 00  
Superb copy, magnificently bound. Privately printed.

173. **Marie Antoinette.**—

A volume of the "Cabinet  
des Fées" from the Pri-  
vate Library of Marie An-  
toinette, Queen of Louis  
XVI., and stamped in gold  
on both sides of the cover  
with the arms of France  
and Austria, each blazon  
oval and the two sur-  
mounted by a royal crown.  
This octavo volume is also  
tooled on the back. 75 00

Rare and most desirable speci-  
men.



[ARMS OF MARIE ANTOINETTE.]

174. **MAROT.**— | IAN MAROT | de Caen svr les Devx |  
heureux Voyages de Genes & Venise victo- | rieusement  
mys a fin, Par le treschrestien Roy | Loys Douziesme de  
ce nom. Pere du Peuple. | Et veritablement escriptz  
par iceluy Ian Ma- | rot, alors Poete & Escriptuain de la

tres magnani | me Royne Anne, Duchesse de Bretagne,  
 & | depuys, valet de chambre du treschrestie Roy |  
 Francoys, premier du nom. | Small 8vo, bound by  
 Duru in red crushed levant morocco, dentelle gold in-  
 side borders, edges gilt on marble. Paris, *ce present*  
*Liure fort acheue dimprimer le XXII. Iour de Ianuier,*  
*M.D.XXX.II. pour Pierre Rousset, dict le Faulcheur, par*  
*Maistre Geuffroy Tory de Bourges, Imprimeur du Roy,*  
 1532. 40 00

Excessively rare, original edition, and very fine copy.

Brunet says in regard to this volume :—" Edition en lettres rondes, la plus ancienne que nous connoissions de ces poésies. Elle a été publiée par Clement Marot, qui y a joint une *Epistre au Roy*."

175. MATHEWS (Charles). A most Amusing and Interesting Collection of Illustrations to the Celebrated "At Homes" of Charles Mathews, "the Elder," consisting of 100 portraits (including 2 fine impressions of that in mezzotint by C. Turner, and 1 as the "Old Scotch Lady" after Chalon) and humorous engravings, some by Cruikshank, and mostly representing his different impersonations, above 120 playbills and cuttings, and 22 Books of the Entertainments, together with an AUTOGRAPH LETTER, the whole mounted on cartridge paper, and bound in 1 thick vol. large folio, half morocco, top edges gilt. 135 00

Unique collection. This volume came from the collection of "John Dillon," whose autograph appears on the fly-leaf, and who has given on the same a long description of the contents of this unique volume. Mr. Dillon commenced his account by stating that "A large portion of the contents of this volume I had from Mr. Tayleure, formerly an actor, but who latterly kept a shop, selling theatrical pictures, autographs, etc., near St. Martin's Church. I understood he had them from Mrs. Mathews after her having written the Life of her husband. The volume has cost me much trouble to arrange chronologically."

The following different Entertainments were produced under the general title of "Charles Mathews at Home." The first was "Mail Coach Adventures," which was succeeded by "A Trip to Paris," "Country Cousins," "Air, Earth and Water," "Youthful Days," "Polly Packet," "Trip to America," "Memorandum Book," "Invitations," "Home Circuit," "Wanted a Partner," "Spring Meeting," and "Comic Annuals." These all appeared in the order named, and are more or less illustrated in the present collection. Many of the engravings are proof impressions, and some are colored. The books of the entertainments are as a whole exceedingly rare.



176. MENDES (Catulle). *Les Iles d'Amour. Illustrated with 6 etchings and 38 original designs by G. Fraipont.* 4to, bound in white vellum, on the fore side being painted by hand a landscape, quiver of arrows, etc, inside gold borders, top edge gilt, covers bound in. Paris, *Frinzine*, 1886. 50 00  
Uniquely bound copy of this limited edition, of which the above is an example on Japan paper.
177. MERIMEE (Prosper). *Colomba.* 8vo, bound by Marius Michel in crushed crimson levant morocco, inside gold borders, edges gilt on marble. Paris, 1841. 25 00  
“Edition originale.” Handsomely bound and clean copy with wide margins.
178. MOLIERE (J. B. P. de). *Dramatic Works, Rendered into English by Henri Van Laun, with a Prefatory Memoir, Introductory Notices, Appendices and Notes. Illustrated with the admirable series of etchings specially made for this edition by Adolphe Lalauze.* 6 vols. large 8vo, handsomely bound in crushed red levant morocco gilt, with doublé of blue crushed levant mosaiced with colored leathers and gold, consisting of some 1,300 roses in mosaic on the entire doublé, top edge gilt, others uncut. Edinburgh, *Wm. Paterson*, 1875-76. 150 00  
Large paper, unique copy, and with the beautiful etchings of Adolphe Lalauze on China paper before the letters, to which are added six extra portraits in early states.
179. MONTAIGNE — *Essais de Michel, Seigneur de Montaigne, nouvelle edition exactement pvrgee des Defavts des precedentes, selon le vray original: Et enrichie et augmentee aux marges du nom des Autheurs qui y sont citez et de la Version de leurs Passages avec des Observations tres importantes et necessaires pour le soulagement du Lecteur; ensemble la Vie de l'Autheur et deux Tables, l'une des Chapitres, et l'autre des principales matieres, de beaucoup plus ample et plus utile que celles des dernieres Editions.* 2 engraved portraits of Montaigne, one inserted and by Houbraken, the other on false title by Clouet. 3 vols. minimo, elegantly bound

by Cuzin in crushed levant morocco, rounded corners, inside gold borders, edges gilt on marble. Amsterdam, *Anthoine Michiels*, 1659. 85 00

Very rare and an exceedingly fine copy stamped in gold on the sides with coronet, quartered shield and supporters. The blazon of the arms is—"first and fourth, azure a wheat sheaf proper, second and third ermine noir." The supporters are—"a savage man holding a club and a lion rampant." These are stamped on both sides of the three volumes.

Some copies of this edition are printed in three volumes like the above, but with the imprint "Bruxelles, Francois Foppens, libraire et imprimeur." The buffalo head cut of the Elzevirs will be found in the edition. Brunet devotes half a page to an argument to show that this edition was not printed by the Elzevirs at Leyden, to whom it has been attributed. Whether it was or not, it is generally recognized as the Elzevir edition and is fully equal in beauty, with its rubricated titles, to any works issued from their presses.

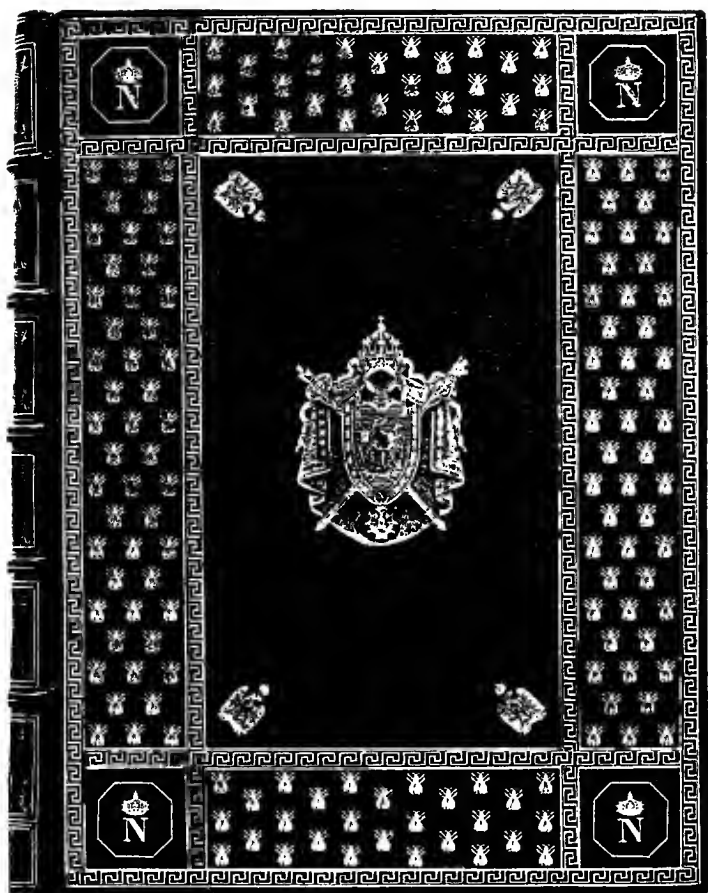
180. MONTAIGNE. Another copy of the same edition. 3 vols. beautifully bound by Cuzin and Maillard in crushed green levant morocco, extra gilt, with crushed red levant morocco doublé with dentelle borders, leather joints, edges gilt on marble. 225 00

Superb copy with extremely wide margins and one of the best examples known. Purchased for 1,400 francs in Paris, vide inserted cutting.

181. MONTESQUIEU (C. de S.). *Temple de Gnide*, Nouvelle Edition. *With plates and vignettes engraved by Le Mire after the designs of Eisen, the text engraved by Drouet.* 4to, superbly bound by Lortic in crushed blue levant morocco, elegantly tooled on the back and sides "à l'oiseau" in the style of Du Sueil with Pompadour lace work, inside gold borders, edges gilt on marble. Paris, *Le Mire*, 1772. 175 00

Magnificent large paper copy of this famous "chef d'œuvre" of 18th century illustration, and which is dedicated to King George III. This copy has the ex libris of James Hartmann and there will be found inserted a catalogue cutting of an example somewhat similar, priced 1250 francs.

182. NAPOLEON, et ses Contemporaines, avec Texte par Auguste de Chambure. Thick 4to, magnificently bound in crushed green levant morocco, with super extra of an unique Napoleonic style, panelled compartments composed of Greek borders, Imperial bees, crowned eagles and "N," and in the centre the heraldic blazon of the



[FAC-SIMILE OF BINDING ON UNIQUE LARGE PAPER COPY OF "NAPOLEON ET SES CONTEMPORAINS." NUMBER 182 OF THIS CATALOGUE.]

Empire, as shown in the illustration herewith, and doublé with crushed white levant morocco, gilt dentelle borders and a "semis" of the emblematic violet of the Napoleons mosaiced in gold and violet, watered green silk ends, top edge gilt, others uncut and in leather-lined drop case. Paris, 1824. 325 00

Unique large paper copy, containing the proof set on India paper of the Deveria series and numerous portraits inserted, making 107 plates in all, among which are those by Steube, India proof of Napoleon and Marie Louise, printed in colors; Napoleon and Josephine in coronation costumes after Isabey and Percier, set of 4; the Charlet portrait of the Emperor; the Richomme portrait, India open letter proof; "Famille Imperiale" by Rochard; the excessively rare portraits of Napoleon with iron crown by Longhi and the King of Rome by Raphael Morghen; Hats of the Emperor; etc., etc.

183. NAPOLEON BONAPARTE. Life of, by William Hazlitt. *With numerous extra illustrations.* 3 vols. thick 8vo, handsomely bound by Hathaway, of Boston, in crimson turkey morocco, super extra, top edges gilt, others uncut. Phila., *Lippincott*, 1876. 75 00

Unique and magnificent copy, in which there are all told 263 plates, including many very rare portraits. Special title-pages were printed for this copy.

Such an example as the above rarely occurs for sale. The plates were very carefully chosen and comprise portraits, all the battle scenes, views of places, relatives, marshals, statesmen, etc., connected with the eventful career of the "Little Corporal."

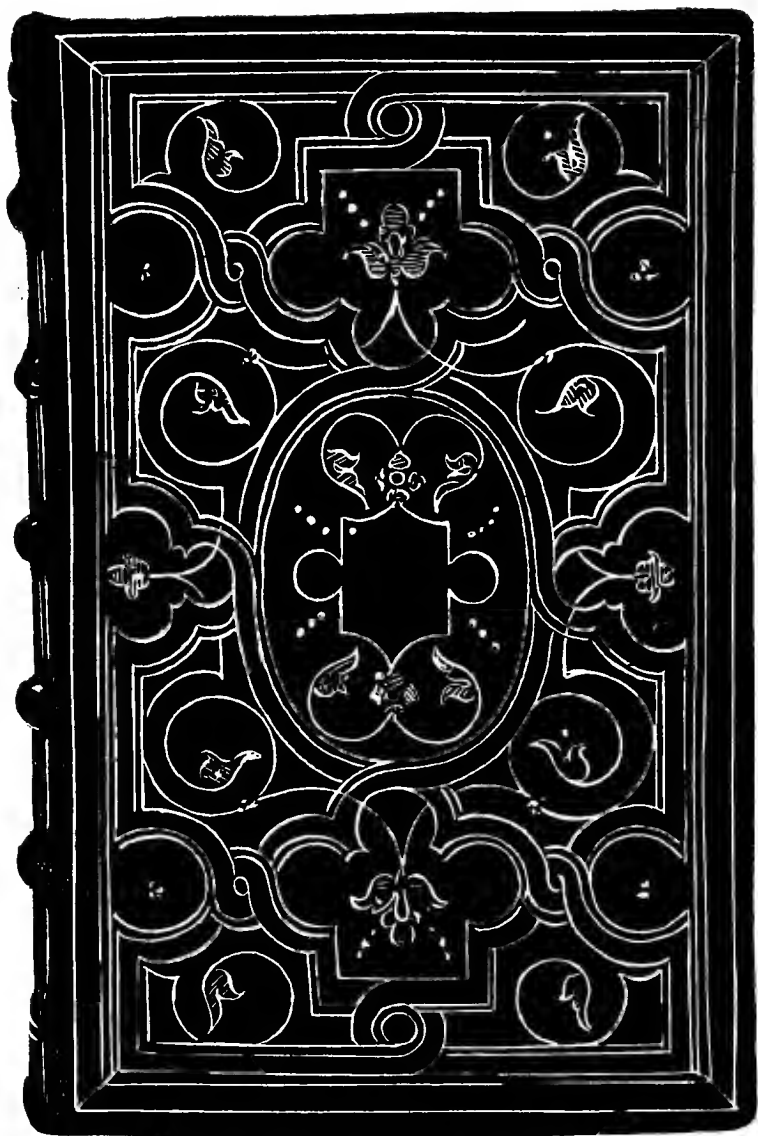
184. NAPOLEON. Costumes Militaires, 1789-1815, with Preface by A. Guillaumot Fils. 50 colored plates, designed and lithographed by Charlet, of French military costumes during the Revolution and Empire. Large 4to, loose in portfolio. Paris, 1886. 15 00

Limited edition of 100 copies. Includes six portraits of the Great Emperor, at the military school, at the Tuilleries, on the battle field, and in various military costumes, exhibiting the different periods of his career.

185. NORTHCOTE (James). One Hundred Fables, Original and Selected, also Second Series of the same, with Memoir. *Illustrated by 560 engravings on wood after the designs of William Harvey.* 2 vols. 8vo, bound by Rousselle in crushed dark blue levant morocco, inside gold borders, top edges gilt, others uncut. London, 1828-33. 25 00

Rare. These beautiful compositions were the fruit of the leisure hours of Northcote the celebrated Painter.

186. NOVUM TESTAMENTUM breues variarum Translationu. Annotationes, adiecta veterum Latinoru. Exemplarium manu scriptorum diuersa lectione. 2 vols. in 1. Small 8vo, bound in fine old morocco gilt, hand-



[FAC-SIMILE OF A CONTEMPORANEOUS GROLIER BINDING ON A "NOVUM TESTAMENTUM," PRINTED BY ESTIENNE AT PARIS IN 1541. NUMBER 186 OF THIS CATALOGUE.]

somely gold tooled on the back and sides with geometrical and interlaced designs and floriation, edges gilt. Paris, *Ro. Estienne*, 1541. 65 00

Excessively rare, a superb example of binding in the style of Grolier and of contemporaneous date with that famous bibliophile. It came from the Firmin-Didot collection, and has every page of the text ruled in carmine. The page illustration herewith gives a good general idea of the tooling.

187. OFFICE de la Vierge Marie pour tous les temps de l'année. *Fine engraved title and copper-plates by Sebastian Govion to the Calendar and in the style of manuscript Books of Hours, the text finely printed in red and black.* Small 8vo, elegantly bound in contemporary orange morocco, the sides and back elaborately gold tooled in diagonals, gilt edges. Paris, *Gabriel Clopeiau*, 1621. 35 00

Very rare; from the library of—"The Right Honble, Robert James Lord Petre Thorndon in Essex."

This fine old volume contains also, with a separate title dated 1623. "Orations Devotes, pour tous Chrestiens et Catholiques, composées par le R. P. Cotun." The present edition is not in the rich collection of foreign Liturgies in the British Museum.

188. ORDO Divini Officii Recitandi, Sacrique Peragendi, a Capitulo Romano et Clero SS. Cathedralis Rom. Eccl. Papalis Lateranensis ad Annum MDCCCXXXV. a Jos. Cartono Dispositus. 8vo, calf extra, gilt. Rome (1635). 5 00

Rare. Stamped in gold on both sides with the heraldic bearings and tassellated hat of a Cardinal.

189. PASCAL.— | Pensées | de | M. Pascal | sur la Religion | et sur Quelques | Autres Sujets, | Qui ont este trouvées après sa mort | parmy ses Papiers. | Minimo, elegantly bound by Lortic in crushed red levant morocco extra gilt, inside dentelle gold borders, rounded corners,

edges gilt on marble, in leather-lined drop case. Paris,

*Guillaume Desprez*, 1670. 85 00

Excessively rare, original edition and priced 500 francs in an inserted Morgand-Fatout cutting.

190. PELLETIER.— | Evres | Poetiques de | Iaques Pel-  
etier dv Mans, | Intitulez Louanges. | Aveq quelques  
autres Ecriz du même Auteur, | ancores non publiéz. |  
Le Contenu et an la Page suivante. | 4to, elegantly  
bound by Niedree, in crushed red levant morocco gilt,  
inside gold dentelle borders, edges gilt on marble. Paris,  
*chez Robert Coulombel, rue S. Ian de Latran, a l'Anseigne  
d'Alde*, 1581. 125 00

Extremely rare and excellent copy of this curious work by Pelletier. On the title is the assumed device of Coulumbel, "the anchor, dolphin and name of 'Aldus.'" This copy came from the library of the Right Hon. Charles Bathurst, of Lydney Park, and has his inserted book-plate.

A full account of this remarkable poetical and philological curiosity will be found on page 372 and number 2297 of the "Bulletin de la Librairie Morgand et Fatout," 1876-78, where a copy of this volume is priced 1,000 francs.

191. PERRAULT (Charles). Contes des Fées en Prose  
et en Vers, Nouvelle Edition Revue et Corrigée sur les  
Editions Originales et Précédée d'une Lettre Critique  
par Ch. Giraud de l'Institut. *Superbly illustrated with  
plates, vignettes and portraits.* Thick small 8vo, bound  
by Canape-Belz in crushed red levant morocco gilt, in-  
side gold borders, gilt edges on marble. Paris, *a l'Im-  
primerie Imperiale*, 1864. 45 00

Large paper and number 83 of limited edition. This beautiful copy has the portrait, plates and vignettes in five states and four of these are printed in tints before letters on China paper. The text is printed on heavy laid paper. Some of the designs are those of Eisen and the rest are by equally eminent artists.

192. PERRAULT. Contes des Fees en Prose et en Vers, Deuxieme Edition Revue et Corrigée sur les Editions Originales et Précédée d'une Lettre Critique par Ch. Giraud. *Charming vignette illustrations and proofs before all letters of the plates, also portraits by Eisen, etc.* 8vo, bound by Smeers in red crushed levant morocco gilt, inside gold borders, edges gilt on marble. Lyons, 1865.

30 00

Large paper and printed on heavy toned laid paper.

193. PERRAULT. Les Hommes Illustres qui ont Paru en France pendant ce Siècle. *Illustrated with frontispiece and 102 very fine portraits of illustrious Frenchmen of the 17th century by Edelinck and Lubin.* 2 vols. in 1. Folio, russia extra, gilt edges. Paris, 1697-1700. 60 00

Fine original impressions of this remarkable series of portraits of the most famous Frenchmen of the reign of Louis Quatorze. It includes both the rare portraits of Ant. Arnauld and Blaise Pascal which were rigidly suppressed by the Jesuits, and also those of Thomassin and Du Cange which were engraved to take their places. Thomas Frognall Dibdin says of this gallery of portraits:—"There is no previous work to be put in competition with it."

194. PLUMSTEAD (W. H.). Beauties of Melody, Collection of Most Popular Airs, Duets, Glee's, etc., of Most Esteemed Authors, Ancient and Modern, also Selection of Best Irish and Scotch Melodies. *With musical score.* 8vo, half crushed levant morocco gilt, top edge gilt, others uncut. London (1840). 7 50

Unique copy with inserted portraits of:—John Braham, to whom the work is dedicated, plate of eight portraits of singers and balladists, also of Handel, Mozart, Haydn, etc.

195. POE (Edgar). Histoires Extraordinaires et Nouvelles Histoires Extraordinaires, Traduites par Charles Baude-  
laire. *Illustrated with portrait by Chiffart, frontispiece and numerous etchings by Abot, Wogel, Herpin, Meyer,*



*Ferat, Laurens, etc.* 2 vols. large 8vo, bound by Marius Michel in crushed maroon levant morocco, inside gold ribbon borders and with handsome brocaded silk ends, top edges gilt, others uncut, covers bound in. Paris, Quantin, 1884. 35 00

Elegant edition de luxe printed on papier verge.

196. **Pompadour.**—GAUTIER, Chroa-Genesie ou Generation des Couleurs contre le Systeme de Newton. *Folding plates.* 2 vols. small 8vo, fine crushed red levant morocco gilt, inside gold borders, gilt edges. Paris, 1750. 75 00

Very rare and from the library of Madame de Pompadour, mistres of Louis the Fifteenth, with her coronet, arms—"three towers"—and mantling stamped in gold on the sides of both volumes.

197. **POULLAIN.**—Collection of 120 Engravings after the Pictures and Works of Art which compose the Gallery of M. Poullain, preceded by an Historical Account of the Lives of the Painters represented in the Collection. *With etchings and engravings executed by Choffard, Dombrun, Macret and others.* 4to, bound by Chambolle-Duru in crushed maroon levant morocco, with handsome doublé of crushed blue levant morocco, semée of "Fleurs de Lys," within dentelle borders, morocco joints, edges gilt on marble and in chamois lined drop case. Paris, Bason et Poignant, 1781. 100 00

198. **PREVOST D'EXILES (A. F.).** *Manon Lescaut.* 8vo, bound by Bertrand in crushed blue levant morocco, inside gold borders, edges gilt on marble. Amsterdam, 1753. 35 00

Unique copy and one of twenty printed entirely on China paper. Many inserted plates and etchings by or after Flameng, Leclerc and Hedouin, also portraits of the author. This copy of this fac-simile reprint by Jouaust once belonged to and has the "ex libris" inserted of "Jules Janin."

199. PREVOST D'EXILES. Histoire de Manon Lescaut et du Chevalier des Grieux. 2 vols. small 8vo, magnificently bound by Chambolle-Duru, as shown in the illustration herewith, and in crushed blue levant morocco, with flowers tooled in gold and mosaiced in colored leathers on the back and sides, with splendid doublé of crushed brown levant morocco beautifully tooled, blue watered silk ends, edges gilt temoins, and the whole in leather lined drop case. Paris, *Leclerc*, 1860. 150 00

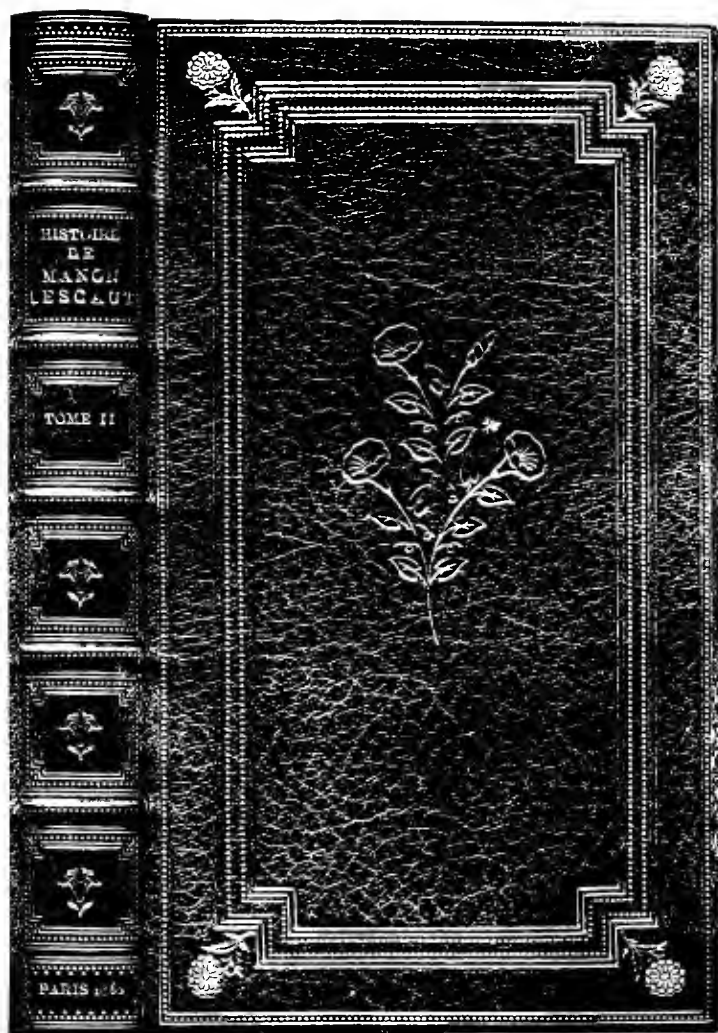
Large paper, unique, and printed on vellum paper with the types of Ch. Lahure. This magnificent copy is enhanced by the insertion of a set of specially designed and beautifully executed original drawings by F. Coindre in light tints, with a special title-page to the first volume and head of "Manon" for frontispiece. There are also added portraits of the author and the sets of etched plates for Manon Lescaut by Desenne, Lefevre and Monzies—these are all rare and fine proofs;—also the extremely rare set of "eaux-fortes pures" of Desenne.

200. PREVOST D'EXILES. Histoire de Manon Lescaut et du Chevalier des Grieux, Précédé d'une Etude par Arsène Houssaye. *Illustrated with the beautiful etchings of Hedouin.* 2 vols. 8vo, bound by Rousselle in dark blue crushed levant morocco gilt, inside gold borders, gilt edges, covers bound in. Paris, *Jouaust*, 1874. 45 00

Unique large paper copy and entirely printed on China paper; the above being one of fifteen copies. There have been added the set of proofs of the Hedouin etchings before letters, a set of the Chauvet etchings before letters, also two sets of the Flameng etchings, one being proofs before and the other after letters.

201. PTOLEMY.—Geographia Vniversalis, Vetvs et Nova, Complectens Clavdi Ptolemæi Alexandrini Enarrationis Libros VIII., quorum primus noua translatione Pirckheimheri, etc. *Profusely illustrated with maps, charts, etc., also delightful engraved borders on wood, initial letters, etc.* Folio, bound by Rousselle in crushed levant morocco, inside gold borders, gilt edges. Basle, *apud Henricum Petrum*, 1542. 60 00

Very rare and one of the most sought after editions of Ptolemy not only on account of the fact that it is Sebastian Munster's, but that the borders were designed by Holbein. An interesting feature of the volume is the cosmography. In the "mappemund" we find—"America seu Insula Brasilijs," above which lie Cuba, Hispaniola, Terra Florida, Francisia, beneath which and "Terra Nova siue de



[FAC-SIMILE OF MOSAIC BINDING BY CHAMBOLLE-DURU ON AN UNIQUE COPY OF "MANON LESCAUT." NUMBER 199 OF THIS CATALOGUE.]

Bacalhós," runs a passage labelled "Per hoc fretu iter patit ad Molucas." There is also the map—"Novæ Insulæ XVII., Nova Tabula," on the reverse of which is the description.

202. PTOLEMY.—Geographiæ Clavdii Ptolemæi Alexandrini, Philosophi ac Mathematici Præstatissimi, Libri VIII., partim a Bilibaldo Pirckheymero translati ac commentario illustrati, etc. *Profusely illustrated with maps, charts, etc., and the borders of Holbein.* Folio, bound by Rousselle in crushed levant morocco, inside gold borders, gilt edges. [Basle, 1552.] 50 00

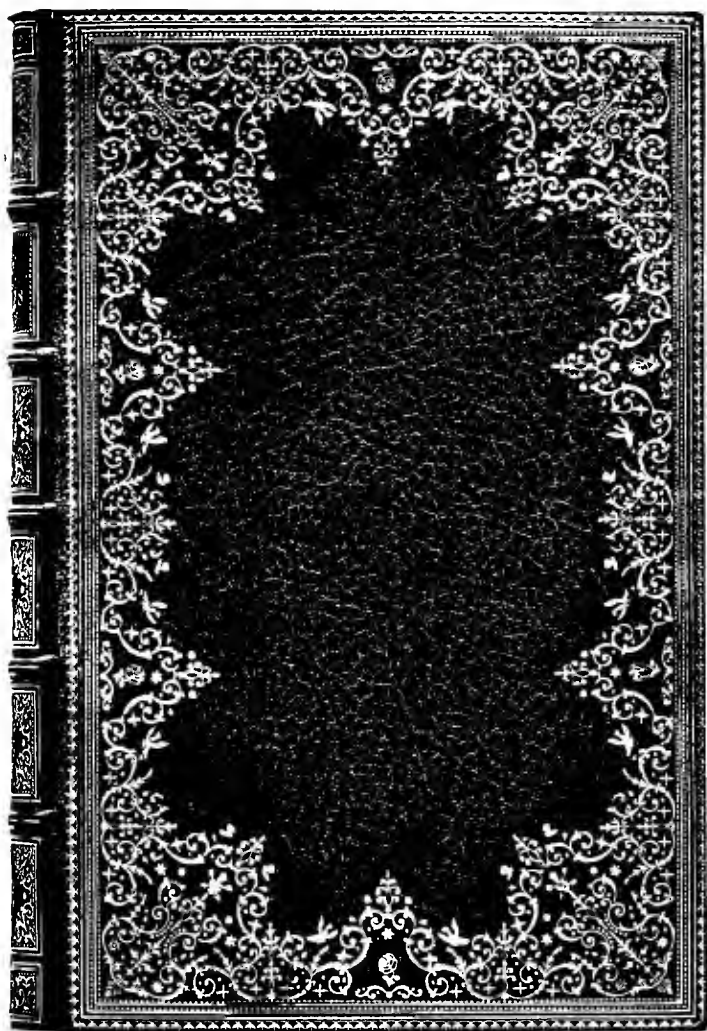
Very rare and one of the best editions of Ptolemy. It has on the back of the title a full length portrait of Sebastian Munster. The maps of the world and those in which the American Continent appear, although giving different conceptions of America to what we are accustomed, are a decided improvement on those appearing in the preceding described volume.

203. QUERLON (Meunier de). Les Graces *Title engraved by Moreau, front. by Boucher, and plates by Moreau engraved by De Launay, de Longueil, Massard and Simonet, also head and tail pieces.* 8vo, superbly bound by Lortic as shown in the illustration herewith, and in crushed blue levant morocco, tooled "à l'oiseau" in the style of Du Seuil; inside gold borders, edges gilt on marble. Paris, Laurent Prault, 1769. 85 00

Large paper and a splendid copy printed on heavy laid paper. The proofs of the plates are open letter and are brilliant impressions. This original edition is quite rare and particularly so in large paper, copies selling in Paris for 700 francs. It has a chamois-lined drop case.

204. RABELAIS (Francis). Works. Translated from the French and Illustrated with Explanatory Notes by Le Du Chat and others. *Fronts. and vignette portrait of Rabelais on title.* 4 vols. 12mo, smooth red morocco, edges gilt. London, 1784. 22 50

Rare and fine binding in the style of Roger Payne.



[FAC-SIMILE OF BINDING BY LORTIC ON A LARGE PAPER COPY OF "LES GRACES," PARIS, 1769. NUMBER 203 OF THIS CATALOGUE.]

205. RACINE (Jean). *Œuvres. Frontispieces and plates.* 2 vols. small 8vo, magnificently bound by Trautz-Bauzonnet in crushed red levant morocco gilt, with superb doublé of red levant morocco, with broad Pompadour lace borders, leather joints, edges gilt on marble. Paris, 1687. 225 00

Splendid copy of this very rare and the second original edition. It was published in the lifetime of the dramatist. It contains the "Phædrus," which was not to be found in previous editions.

206. RACINE. *Œuvres. Frontispieces and plates.* 2 vols. small 8vo, superbly bound by David in crushed red levant morocco tooled in gold on the backs, with crushed blue || levant morocco doublé, broad dentelle borders, gilt edges on marble and in leather-lined drop case. Paris, *Claude Barbin*, 1697. 200 00

Superb copy of an excessively rare and sought after edition of Racine. The first edition of his works, in which will be found "Esther" and "Athalie," and the last printed in the lifetime of this most classic of the dramatic poets of France. Vide inserted catalogue cutting of a copy priced 1500 francs.

207. RACINE. *Œuvres de, Nouvelle Edition Revue sur les Plus Anciennes Impressions et les Autographes et Augmentée de Morceaux Inédits, des Variantes, de Notices, de Notes, d'un Lexique des Mots et Locutions Remarquables par Paul Mesnard, portrait, plates by Moreau le Jeune, etc.,* 8 vols. thick 8vo ; also, RACINE Album, *chromo-lithographed coats-of-arms, tinted and other fac-similes, medals, maps, views, etc.,* 4to Together 9 vols. Fresh half green crushed levant morocco gilt, top edge gilt, others uncut. Paris, 1865-73. 45 00

The best modern library and de luxe edition. "Racine's grace and melody of diction are exquisite, and his refined tenderness of feeling often melting into profound pathos breaks out through all the barriers imposed by the unities and the simple plots, and the monotony of the rhymed Alexandrine verse."—SPALDING.

208. REPTON (Humphrey). *Odd Whims and Miscellanies. Numerous colored plates after the originals of the author.* 2 vols. in 1. Small 8vo, smooth morocco, extra gilt. London, 1804. 11 50

Rare. Printed on thick paper by Bulmer. It includes pieces "On Love," "On Dissipation," "On Cheating," "On Fashion," "Voyage to the Moon," etc.

209. RIDER'S British Merlin, for 1768, with Notes on Husbandry, Fairs, High Roads, etc, etc. Small 8vo. handsomely bound in contemporary red morocco extra, with flap, the whole covered with ornamental gold tooling, gilt edges, with silver clasps, also interleaved and with vellum tablets for notes. London, H. Woodfall, 1768.

10 00

Rare almanack. "Compiled for his Country's Benefit by Cardanus Rider." The binding is a superb example of the Eighteenth Century English or Harleian style of reliure.

210. ROGERS (Samuel). *Italy, a Poem*, London, 1830; also *Poems by Samuel Rogers*, London, 1834. Together 2 vols. *Illustrated with the charming steel engravings by Finden after the original designs of Turner and Stothard.* 8vo, bound by Zaehnsdorff in light green crushed morocco extra, red mosaic leather on back and sides, inside gold borders, edges gilt. London, 1830-34. 75 00

Handsome copies of these beautiful editions.

Exquisite is a most thoroughly appropriate description for these volumes illustrative of the "Italy" and "Poems" of the celebrated beau, banker and poet. The enormous wealth of the author enabled him to command the best talents of the best artists of his time, and it is stated that he spent £10,000 in the illustration of the "Italy" alone. J. M. W. Turner, Prout, Thomas Stothard and others rivaled themselves, and the genius of design was in turn rivaled by marvelously skilled engravers.

211. RONDELET (Guillaume). Histoire Entiere des Poissons Composée Premierement en Latin, Maintenant Traduite en François. *Profusely illustrated with wood engravings of fish, also printer's marks on titles.* 2 vols. in 1. 4to, beautifully bound by Rousselle in crushed levant morocco, inside gold borders, edges gilt. Lyons, *Mace Bonhome*, 1558. 35 00

Extremely rare and with fine portrait of the author, William Rondelet, who was Regent of Medicine at the University of Montpellier and who was eulogized by Izaak Walton in his "Compleat Angler."

212. ROUSSEAU (Jean Jacques). *Ceuvres, avec des Notes Historiques* (par Petitain). *With numerous plates, some inserted.* 22 vols. large 8vo, elegantly bound in crinkled maroon morocco gilt, inside gold borders, edges gilt, by Simier. Paris, *chez Lefevre de l'Imprimerie de Crapelet*, 1819-20. 225 00

Large paper, and printed on vellum paper. This unique copy has 64 plates, the complete set of Moreau, Dupréel, Chattelat, etc., the complete set of Desenne before letters, and the 19 "eaux-fortes," limited to 60 impressions. It also has the extremely rare portrait of Rousseau, "eau-forte pure," that Sieurin was ignorant of. See his catalogue, page 69.

A copy bound by Simier, but not unique like the above, was lately priced 1200 francs. See cutting inserted.

213. ROUSSEAU. *Pygmalion, Scene Lyrique Suivi d'une Idylle* par Berquin, Reimpression Textuelle sur l'Edition Originale de 1775. *With plates by Moreau le Jeune, and vignettes by Marillier, the text printed from engraved plates.* 4to, crushed blue levant morocco, broad inside gold borders, brocaded damask satin ends, leather joints. Paris, 1775. 25 00

Number 226 of limited edition and on Holland paper, with two sets of vignettes inserted and in two states. This edition is a facsimile reprint by Lemonnier, 1883.

214. RUSKIN (John). *The Stones of Venice.* *With numerous colored and other illustrations drawn by the author.* 3 vols. large 8vo, half crushed olive levant morocco, top edges gilt, others uncut. London, *Smith, Elder & Co.*, 1858-67. 75 00

Fine copy, nearly new, of the second and best edition, which is infinitely superior to either the third edition of 1867-74 or "new and





[FAC-SIMILE PORTRAIT OF WILLIAM RONDELET, FROM HIS "HISTOIRE ENTIERE DES POISSONS," PRINTED AT LYONS IN 1558. NUMBER 211 OF THIS CATALOGUE.]

complete " of 1886, in which the original plates engraved in line by Armytage, Le Keux and Cuff, from drawings by Ruskin, are considerably worn. In the 1886 edition the six mezzotint plates had to be facsimiled through overwear.

215. SAINT PIERRE (J. Bernardin H. de). Paul et Virginie. *Plates by Longueil, Girardet, etc., after Moreau and Vernet.* 32mo, elegantly bound in smooth red morocco gilt, edges gilt, watered silk ends, and in red morocco case, also gilt tooled to match. Paris, *l'Imprimerie de Monsieur*, 1789. 30 00

Very rare original edition in splendid condition and handsome binding of the "Paul et Virginie," and a copy of which was priced 1800 francs, vide inserted cutting. Bound up with the above is "Souvenir de Graces," 1815, with charming plates after Angelica Kaufman and others.

216. SAINT PIERRE. Paul et Virginie. *Beautifully illustrated with plates on India paper, also wood engravings in the text, portrait, etc.* Large 8vo, bound by Reymann in crushed blue levant morocco extra, with the ribbon design of Marius Michel, tooled in gold by Dumont, inside gold borders, edges gilt on marble. Paris, *Curmer*, 1838. 60 00

Large paper and in splendid condition, with brilliant impressions of the wood engravings after Meissonier, Français, Descamps, Tony Johannot, etc., to which are added other plates, some of which are India proofs. The page wood engravings are proofs before letters.

217. SAINT PIERRE. Paul et Virginie. Preface by J. Janin. *Illustrated with beautiful etchings by Flameng, after the originals of Emil Levy and designs of Giacomelli engraved in vignette on wood by Rouget and Sargent.* Small 8vo, elegantly bound by Rousselle in crushed blue levant morocco, with doublé of crushed lemon levant morocco gilt, leather joints. Paris, *Jovavst*, 1875. 32 00

Unique Whatman paper copy of this beautiful edition published by the "Librairie des Bibliophiles," with carmine borders, to which are added the delightful series of Lalauze etchings on China paper, portrait of Saint Pierre by Hopwood and other plates, some of which are inlaid.

218. SAINT SIMON (Duc de). Mémoires Complets et Authentiques sur le Siècle de Louis XIV., et la Régence.

21 vols. 8vo, half calf, marbled sides and edges. Paris, 1829-30. 22 00

Best edition, and published for the first time from the original manuscript written by the hand of the author.

219. SANDRART (J. de). *Academia Nobilissimæ Artis Pictoriæ. Profusely illustrated with copper-plates and consisting of portraits of celebrated artists, sculptors and engravers, as well as examples after their works, also vignettes and engraved front.* Thick folio, vellum. Nuremberg, 1683. 30 00

Very rare. This copy came from the Wellesley and Earl Morton collections, and is a most important work by the eminent painter and engraver Joachim de Sandrart. He had the honor of being selected during the pontificate of Urban VIII., whose portrait he painted, as one of the twelve most eminent painters in Italy, to paint an equal number of pictures. Among the twelve artists thus associated were Poussin, Guido, Domenichino, Andrea Sacchi and Guercino.

220. SANSOVINO (Francesco). *Historia di Casa Orsini. Illustrated with fine copper portraits of the Orsini family, also armorial plate on title.* 4to, magnificently bound by Petit, after the Maioli style, as shown in the illustration herewith, and in mosaiced crushed levant morocco, super gilt, inside gold borders, watered silk ends, edges temoins and gilt on marble and in loose morocco cover. Venice, Bernardino and Filippo Stagnini, 1565. 200 00

Excessively rare work of Sansovino and in an unique binding, a chef-d'œuvre of Petit, who not only has taken the Maioli style as his pattern, but improved on it in a strangely novel manner. The volume relates to the Orsinis, whose family colors are green and red. Petit made the cover parti-colored—thus on the recto side the mosaic is red on a green body, whereas on the verso it is green on a red body. On the back where the red and green morocco unite, this artistic treatment shows up most admirably. The silk ends are treated in the same way; those at the front are red, at the back green. The floriated arabesque decoration in gold with the admixture of mosaic on a different ground make up a very rich effect. The dentelle inside borders are superb. The illustrative plate, handsome as it is, does not and no illustration could do justice to this magnificent reliure.

This beautiful binding forms the text for a special illustrated article, entitled "Classic Styles in Book Binding" in "Paper and Press" for January, 1890. In the course of that article, from the pen of Mr. Ingersoll Lockwood, we are told:—"On the next page of PAPER AND PRESS there will be found a fine half-tone reproduction of an art-binding by Petit, about one-half the size of the original, specially made for PAPER AND PRESS. By comparing it with the small cut of a Maioli binding sixteenth century, Italian school, centring this page,

it will be at once apparent that this eminent French artist, while he gave his work the *cachet* of his own individuality, yet contented himself with the adoption of one of the accepted classic styles of book ornamentation. Several of the French and English art-binders have taken strong grounds against all servile imitation of the 'classic styles,' by which reference is intended to the designs of Maioli, Grolier, Eve, Le Gascon, Roger Payne, Padeloup, Derôme, etc. These French and English binders take the position—a very dangerous one it would seem—that the ornamentation of a book cover should shadow forth the nature of its contents. . . . The charm of such a composition as this piece of tooling, by Petit, lies therein, that it was the work of 'small views,' that by his ingenuity he knew how to combine these scores of 'small views' until the beautiful ensemble was attained. The design differs on each cover. On the recto the leather is green morocco, with red illumination and gold tooling.

"The verso, however, is clad in red morocco, the inlay being in black, the tooling remaining the same. The two leathers meet in the centre of the back, the joint being most skillfully concealed by the tooling. . . . The beauty of a well-tooled oval, circle or interlace is the utter inability of the eye to detect the joints of the gauges. This test of tooling by Petit stands this test admirably. . . . This beautiful plate will call for the binder's closest study, and serve as model and guide, even if only one or two of its graceful combinations be made use of. Acknowledgments are due to E. F. Bonaventure, the well-known bibliophile and proprietor of the admirable library of rare books and fine bindings, New York, for permission to photograph the Petit cover."

221. SCOTT (Sir Walter). The Waverley Novels, the Splendid Abbotsford Edition, *with the finest possible impressions of the 2,000 woodcuts and 120 steel plates executed purposely for the edition*, 12 vols., Edinburgh, 1842-47; also—

SCOTT'S Poetical Works, with all his Introductions and Notes, also Various Readings and Editor's Notes, *with portrait by Raeburn and steel plates after Turner*, Edinburgh, 1851.

TOGETHER 13 vols. Large 8vo, elegantly bound in smooth dark green morocco extra gilt, top edges gilt. Edinburgh, 1842-51. 315 00

Unique and superb set of Scott. The Abbotsford Edition of the "Waverley Novels," the largest and handsomest in existence, has now become scarce. The above copy is an original edition. The illustrations comprise engravings on steel and wood by the most notable artists of the day, including Stanfield, Wilkie, Turner, Martin, Landseer, Roberts, Maclise, Allan, Harvey, Mac Ian, K. Meadows, Phiz, Fairholt, Miller, Goodall, Horsburgh, Wilmore, Brandard, etc.

The "Poetical Works" include all the plates published with the above edition which matches the Abbotsford Waverley in size.



[FAC-SIMILE OF MOSAIC BINDING BY PETIT ON A COPY OF SANSOVINO'S "CASA ORSINI,"  
VENICE, 1565. NUMBER 220 OF THIS CATALOGUE.]

This magnificent set has several hundred steel plates added, including the Cruikshank etchings, India proofs of the plates of the 1829-33 Cadell edition, and other choice extra engravings in illustration of Scott, including a special original design for a title page.

222. SHAKESPEAR (William). Comedies, Histories and Tragedies, published according to the true Original Copies. Unto which is added, Seven Plays never before printed in folio, viz., Pericles Prince of Tyre, The London Prodigal, The History of Thomas Lord Cromwel, Sir John Oldcastle, Lord Cobham, The Puritan Widow, A Yorkshire Tragedy, The Tragedy of Locrine. *With fine impression of the Droeshout portrait.* Folio, russia gilt, rebacked, marbled edges. London, 1685. 150 00

Fourth Folio. A good, sound, tall, fine and large copy, with the exception of the corner of one leaf torn. With inserted heraldic book-plate of—"Theod. H. Broadhead." This copy measures 14 inches by 8 and three-quarters. The original portrait was used for the Fourth Folio after having been retouched. It here occupies the upper part of a leaf preceding the title, having beneath it the metrical lines of Ben Jonson "To the Reader."

223. SHAKSPEARE. Works, revised from the Best Authorities, with a Memoir and Essay on his Genius by Barry Cornwall; also Annotations and Introductory Remarks on the Plays by Many Distinguished Writers. *Illustrated with nearly 1,000 wood engravings from designs by Kenny Meadows.* 3 vols. large 8vo, green morocco extra gilt, inside gold borders, gilt edges. London, Robert Tyas, 1843. 14 00

Original edition and fine copy, with brilliant impressions of the admirable wood engravings after the characteristic originals of Kenny Meadows.

224. SHAKESPEARE. Dramatic Works, with Life and Glossary. *Charming vignette titles engraved on wood after Thurston's designs.* 8 vols. 32mo, cloth, uncut. Chiswick, C. and C. Whittingham, 1828. 10 00
225. SHAKESPEARE. Works, Text Carefully Restored According to First Editions, with Notes, etc., by Hudson. 12 vols. small 8vo, limp calf, rounded corners, gilt edges. Boston, 1883. 12 00
226. SHAKESPEARE. *Collection of nearly 50 Portraits of Shakespeare, Views, Actors and Actresses in Shakespearean*

*Characters, etc., after Burney, Romberg, etc.* Mounted to large 8vo, half sheep. 22 50

Rare, and mostly from Bell's British Library or British Theatre. Includes portraits of Mrs. Siddons, Kemble, Macklin.

227. SHAKESPEARE. *Collection of some fifty designs by Thurston, engraved by Rhodes to Tegg's 1815 edition of Shakespeare in 12 volumes, also portrait by Hopwood, all on India paper.* Large 8vo, half morocco. London, 1815. 22 50

Rare proof set on India paper.

228. STOTHARD (Thomas, R. A.). *Life of, with Personal Reminiscences by Mrs Bray. With numerous illustrations from Stothard's works.* 4to, turkey morocco gilt, bevelled sides, inside gold borders, top edge gilt. London, Murray, 1851. 11 00

Handsome copy of this beautiful volume, with the text and illustrations as clean as new. The portrait is on India paper and the wood engravings in sepia tint.

229. SUE (Eugene). *The Mysteries of Paris. Profusely illustrated with steel plates and page wood engravings—also numerous woodcuts in the text.* 3 vols. large 8vo, elegantly bound by Riviere in fresh yellow calf extra gilt, inside gold borders, edges gilt. London, Chapman and Hall, 1845-46. 45 00

Unique copy of the rare original and best English edition, with extra inserted plates.

230. SUE. Another copy of the same. 3 vols. 8vo, half calf. 18 00

Clean copy, in good condition, of the original edition.

- 231 SWIFT (Jonathan). *Travels into Several Remote Nations of the World, by Lemuel Gulliver. With Copious Notes, a Life of the Author, and an Essay on Satirical Fiction by W. C. Taylor, LL.D. Illustrated with upwards of 400 wood engravings, from designs by Grandville.* Large 8vo, elegantly bound by Rousselle in dark brown crushed levant morocco gilt, with doublé of crushed blue

levant morocco gilt, top edge gilt, others uncut. London (1840). 65 00

Unique copy of the original edition, with Grandville's illustrations. The above grand copy of this famous English satire has added a set of the illustrations to Gulliver's Travels by Adolphe Lalauze before the letters, as well as a set of the Le Febvre plates, carefully inlaid to size.

- 232 SWIFT. Works, Containing Additional Letters, Tracts and Poems not Hitherto Published, with Notes and a Life of the Author by Sir Walter Scott. *Portrait, facsimile, etc.* 19 vols. 8vo, cloth, uncut. London, 1883-4. 50 00

Edition de luxe, published at \$76. No. 515 of limited edition of 750 copies.

233. THEOCRITUS. Idylles de, Traduites par J. B. Gail Professeur de Litterature Grecque au College de France. *Illustrated with portraits of the author and translator by Le Barbier and charming etched plates after Moreau, Le Barbier and others.* 2 vols. small 8vo, elegantly bound by Chambolle-Duru in crushed green morocco extra gilt, inside gold borders, gilt edges on marble. Paris, *Didot*, An 4. 40 00

Large paper and a superb copy, with brilliant impressions of the plates. At the end of the second volume are the "Poems of Sappho." This copy, which has proofs before inscription of the etchings, has the book-plate inserted of the "Bibliotheque Genard."

234. TERENCE.—Publius Terentius Afer, Opera. *Portrait and engraved title.* Minimo, crushed red morocco, inside gold borders, edges gilt on marble. London, 1823. 7 50

Very rare and fine copy of Pickering's diamond edition, printed with the microscopic types of Corral.

235. THEVET (Andrea). 'Historia dell' India America detta Altramente Francia Antartica Tradotta di Francese in Lingva Italiana, da M. Givseppe Horologgi. Square minimo, beautifully bound by Rousselle in fresh crushed levant morocco gilt, rounded corners, inside gold borders, gilt edges. Venice, 1561. 18 00

Rare volume of early Americana, printed entirely in italics, with



delightful woodcut initial letters, head and tail pieces and printer's mark, on title-page and last leaf, of Gabrielle Giolito de Ferrari.

"Cette traduction n'est pas moins rare que l'original Français. Non citée par Ternaux."—LECLERC'S "Bibliotheca Americana."

236. THOMSON (James). *The Seasons, Embellished with engravings on wood by Bewick from Thurston's designs.* 8vo, bound by Thierry, successor of Petit-Simier in crushed green levant morocco elegant, top edge gilt, others uncut, inside gold borders. London, *T. Bensley*, 1805. 50 00

Unique copy, extra illustrated with inserted plates by or after Stothard, Ramsey, Reading, Audinet, Hamilton, Singleton and others.

237. **Thou (J. A. de).**—Petri Rami ver Omandvi, Philosophiæ: et Eloquentivæ Regii Professoris Celeberrimi, Comentariorum de Religione Christiana, Libri Quatuor. Eivsdem Vita A Theophilo Banosio Descripta. Small 8vo, morocco gilt. Frankfort, *Apud Andream Wechelum*, 1577. 25 00

Very rare, with the printer's mark on title and last page. This volume was printed five years after the murder of the author in the "Massacre of St. Bartholomew." He was more popularly known as Pierre de La Ramee. Nearly all his works were suppressed, more particularly those written against the teachings of Aristotle, and for attacking which he was accused of impiety. This great precursor of Descartes, who embraced the Reformed Religion in 1562, founded a School of Philosophy called Ramists, who were numerous in France and England. This copy has further interest in the fact of its having belonged to Chancellor de Thou. The monogram of the great Bibliophile is repeated five times on the back and his coat-of-arms with the legend "Iac Avgvst. Thvanvs" is stamped on gold on both sides. Later it came into the Heber library and was stamped on the fly leaf, "Bibliotheca Heberiana."

238. THOUSAND AND ONE NIGHTS, Commonly Called, in England, the Arabian Nights' Entertainments —a new Translation from the Arabic, with Copious Notes by Edward William Lane. *Illustrated by many hundred engravings on wood from original designs by William Harvey, also a large number of inserted plates.* 3 vols. large 8vo, superbly bound by Rousselle in crushed red levant morocco, inside gold borders, top edges gilt, others uncut. London, *Charles Knight*, 1839-41. 110 00

Unique copy of the original edition of this beautifully embellished

work. This is not only as clean as new, but a far taller and cleaner copy than is usually offered for sale.

The extra illustrations have been most carefully selected and include four distinct and complete sets—those of Wattier, Lalauze, Chasselat and Smirke. The Lalauze set is on India paper, the Chasselat series are proofs before the title and the Smirke set India proofs.

The additional plates include engravings and etchings by or after Lalauze, Smirke, Outhewaite, Godefroy, Wattier, Chasselat, Colin, Neagle, Lejeune, Delvaux, Geoffroy, Rouargue, Raimbach, Parker, Warren, Nargeot, etc., etc.

239. TURNER (J. M. W.). Picturesque Views in England and Wales, with Descriptive and Historic Illustrations by H. E. Lloyd. *Illustrated with 96 plates of views from drawings by J. M. W. Turner, engraved under the superintendence of Charles Heath.* 2 vols. 4to, red morocco gilt, edges gilt. London, 1838. 75 00

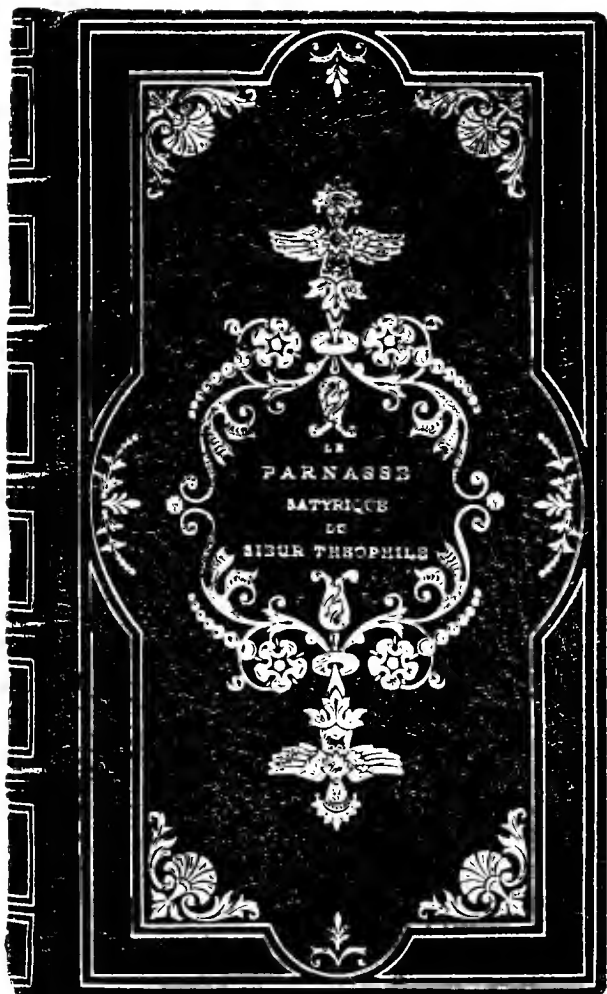
The "England and Wales" of Turner has always been considered his greatest work. John Ruskin says with reference to the above work: "J. M. W. Turner is the only man who has ever given an entire transcript of the whole system of nature, and is, in this point of view, the only perfect landscape painter whom the world has ever seen."

240. VIAU (Theophile de). Le Parnasse Satyrique de Sieur Theophile. Minimo, superbly bound by Gruel, as shown in the illustration herewith, and in dark blue crushed levant morocco beautifully extra tooled, with crushed red levant doublé and paneled, leather joints, edges gilt on marble and in morocco drop case. *n. p.*, 1660. 125 00

Rare and early edition of this celebrated work and superb specimen of modern binding by Gruel, the distinguished author of number 113 of this Catalogue.

Théophile de Viau, who commenced authorship as a tragic writer, soon degenerated into a satirical and obscene versifier. He was exiled from France in 1619 for having published immoral and blasphemous writings. For the publication of the above work in 1622 the Sieur Théophile was condemned to be burnt alive, but the sentence was changed to perpetual exile. Later he returned secretly to Paris and died at the age of thirty-six in the hotel of the Duke de Montmorency.

241. VOITVRE (Vincenti). Les Œuvres de Monsievr de Voitvre, Septiesme Edition, Reueue, Corrigeé et Augmentée. *Portrait and engraved title.* 12mo, bound by Boyer in mosaiced morocco gilt, doublé, edges gilt on



[FAC-SIMILE OF BINDING BY GRUEL ON THE 1660 EDITION OF  
"PARNASSE SATYRIQUE." NUMBER 240 OF THIS CATA-  
LOGUE.

marble and in green morocco leather-lined drop case.  
Paris, *Thomas Jolly*, 1665. 135 00

Very rare and extremely fine example of Boyer binding. The volume is bound in brown morocco, and on the back is mosaiced red morocco of various shapes charmingly tooled. The sides have mosaiced in the centre yellow morocco and around the same are oblong borders of red morocco of which the tooling is pointillé arranged triangularly, crosswise, circular, etc. The doublé is crushed red morocco, with a Chamillart dentelle border.

Every page is ruled around the margins with carmine lines, and on an end paper is the morocco "ex libris" of James Hartmann.

242. VOLTAIRE (François Marie Arouet de). Miscellane-  
ous Works, viz.:—

I. Maid of Orleans, or La Pucelle, of Voltaire. Translated into English Verse, with Notes, Explanatory, Critical, Historical and Biographical, by W. H. Ireland. *Extra-illustrated with the insertion of 200 plates, many of great rarity.* 2 vols. 8vo, bound by Chambolle-Duru in crushed crimson levant morocco, super-extra, inside gold borders, gilt edges, in leather-lined drop case. London, *John Miller*, 1822.

II. Romances, Tales and Smaller Pieces of M. de Voltaire. *Extra-illustrated with the insertion of 40 plates, many of great rarity.* 2 vols. 8vo, bound by Chambolle-Duru in crushed dark blue levant morocco elegant, inside gold borders, edges gilt, in leather-lined drop case. London, *P. Dodsley*, 1794.

III. Dramatic Works of M. de Voltaire. Translated from the French by Hugh Downman, M.A., and Rev. David Williams. *Extra-illustrated with the insertion of 30 plates, some of rarity.* 2 vols. 8vo, bound by Chambolle-Duru in crushed dark red levant morocco super-extra, inside gold borders, edges gilt, in leather-lined drop case. London, *J. Walker*, 1781.

Together 6 vols. in 3 drop cases as above. 485 00

Unique and magnificent set, having inserted some 270 plates, among which are many scarce portraits and proofs of great rarity in early states. These six beautifully illustrated and bound volumes must be examined to be thoroughly appreciated.

243. VOLTAIRE. Romans et Contes. *Beautifully illustrated with portrait of Voltaire, plates by Monnet, Marillier, etc.* 3 vols. 8vo, bound by Thibaron-Joly in crushed red levant morocco gilt, inside gold dentelle borders, gilt edges. Bouillon, *aux Depens de la Societe Typographique*, 1778. 225 00

Unique large paper copy, with exquisite set of the Moreau plates before letters inserted.

244. VOLTAIRE. La Henriade, avec des Remarques et des Notes Historiques, Scientifiques et Litteraires. *Profusely illustrated with inserted portraits and plates in various states, many of which are of great rarity.* Thick large 8vo, superbly bound by David in crushed red levant morocco gilt extra, tooled by Dumont, with beautiful crushed blue levant doublé tooled "à l'oiseau," leather joints, top edge gilt. Paris, *Dalibon*, 1825. 145 00

Handsome unique large paper copy of this sumptuous edition printed on heavy paper. There have been added to this copy the sets of plates of Moreau, Pauquet and Desenne illustrating the "Henriade," as well as a number of portraits, some of great rarity, for instance, the Desenne portrait of Henry IV. is in three states, two before letters and two on China paper. The Desenne plates are on China paper and in two states and the Pauquet series are needle proofs and in two states. Some of the Moreau plates are before letters.

245. VOLTAIRE. La Pucelle d'Orleans, Poème en Vingt et Un Chants. *With numerous plates designed and engraved by Gaucher, Le Barbier, Marillier, Monnet, Monsiau, Baquoy, Choffard, Delignon, Delvaux, Duhamel, Dupreel, Lemire, Lingee, Malbeste, Patas, Pauquet, Ponce et Romanet.* 2 vols. large 4to, bound by Chambolle-Duru in crushed red levant morocco, elegantly tooled, inside gold borders, edges gilt temoins. Paris, *Didot*, An III. (1795). 350 00

Magnificent and unique example of this superb edition. To it have been added a large number of rare portraits of Voltaire and sets of plates, among which are the following ;—1, Monsiau, Marillier, etc., set of 21 plates ; 2, the set of 21 plates of Moreau le jeune, to which set is added 8 proofs before letters of the same ; 3, the complete set of 21 plates of Gravelot in two states, with beautiful borders, proofs before all letters ; 4, the complete set of 21 plates of Desenne. The portraits include :—12 heads of Voltaire on one sheet, with the stamp "Liberté, Egalité, Fraternité" ; portrait

frontispiece of Moreau, with inscription—"Il ote aux Nations le Bandeau de l'Erreur"; rare portrait by St. Aubin; full-length portrait of "Voltaire à Ferney"; "Esquisse." after nature made at Ferney in 1769; rare St. Aubin portrait of Voltaire, in two states, one, a pure etching before the tablet; the St. Aubin portrait of "Jeanne d'Arc" in two states; the Desenne portrait of "Jeanne d'Arc," in needle proof; Cochin frontispiece of Charles VII. and "La Pucelle"; portraits of Frederick the Great, and Charles VII. by Desenne, needle proofs; one plate containing 35 vignette heads of Voltaire; the Marillier frontispiece of Voltaire surrounded by vignettes; statue of Voltaire in the Comédie Française; rare full-length portrait of Voltaire with perruque; 2 portraits of "La Pucelle" by Delvaux; and 2 unique frontispieces.

246. VOLTAIRE. *La Pucelle d'Orleans, suivi de Corisandre. Illustrated with exquisite engravings.* 18mo, bound by Hering in red crinkled morocco gilt, inside gold borders, gilt edges. Paris, 1824. 25 00

Beautiful copy of this charming Firmin-Didot edition, with the plates, open letter proofs on India paper, and the example being one of 20 copies on thick paper.

247. VOLTAIRE. *Select Works :*

- I. *Pucelle d'Orleans. Poeme en 21 chants. Illustrated with a portrait of Joan of Arc and 21 plates by Moreau.*
- II. *Romans et Contes. Illustrated with plates by Moreau.* 2 vols.
- III. *La Henriade. Poeme en dix chants. Illustrated with portrait of Henri IV. and 10 plates by Moreau.*
- IV. *Dialogues et Entretiens Philosophiques.*
- V. *Facéties.*
- VI. *Contes en vers, Satyres et Poésies Mêlées.*
- VII. *Poèmes.*
- VIII. *Lettres Inédites.*
- IX. *Epitres et Stances.*
- X. *Siècle de Louis XIV.* 2 vols.
- XI. *Siècle de Louis XV.*
- XII. *Vie de Voltaire.*

Together 14 vols. 8vo. *Illustrated with numerous fine portraits engraved by St. Aubin and charming plates after Moreau.* Bound in full dark blue calf, blind and ornamental toolings in gold, marble edges. Paris, Renouard, 1822. 75 00

A very fine set in a neat binding and perfect condition.

248. UZANNE (Octave). *Son Altesse la Femme. With 10 beautiful full-page illustrations designed by Henri Gervex, Gonzalez, Kratke, Lynch, Moreau and Ropes, engraved on copper, colored and printed by the new process of Debu-court; also 11 very charming and delicate illustrations at the beginning of each chapter, consisting of woodcuts, etchings, aquatints, etc., designed in harmony with the various subjects of the work and numerous vignettes and tail pieces; also—*

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TOGETHER 2 vols. Large 8vo, magnificently bound by David in crushed levant morocco extra, rounded corners, broad inside gold borders and mosaiced in red, white and blue colored leathers, with appropriate tooling, ribbed silk ends. Paris, Quantin, 1885-86. 150 00

Japan paper copies of these magnificent volumes. "Son Altesse" being number 100 and "La Française" No. 88, and of both of which there were only 100 numbered copies printed. The head pieces and initial letters to each chapter are duplicated without the text.

The cover of "Son Altesse" is bound in, and that of "La Française," as well as front, are in two states. The volumes are uniformly bound, but in order to make a distinction "La Française," of which the back is mosaiced in red, is bound in dark blue, and "Son Altesse" in red.

249. UZANNE. *L'Ombrelle, le Gant, le Manchon. With exquisite illustrations in tint after the original designs of Paul Avril; also:—*

UZANNE. *L'Eventail. Exquisitely illustrated like the preceding, with tinted designs and borders after the originals of Paul Avril.*

TOGETHER 2 vols. Large 8vo, superbly bound by David in fresh crushed levant morocco gilt, inside gold borders, top edges gilt, with the covers both illuminated and on satin bound in. Paris, Quantin, 1882-83. 90 00

Limited editions of these beautiful works. "L'Eventail" was bound by Amand in dark blue, and "l'Ombrelle" in red by Rous-selle to match.

250. WALLACK (Lester). *Memories of Fifty Years*, with an Introduction by Lawrence Hutton. *With portraits and fac-similes.* 4to, loose in portfolio and folded ready for binding. New York, 1889. 7 50

No. 108 of limited edition of 500 copies.

251. WALTON (Izaak) and COTTON (Charles). *Complete Angler or Contemplative Man's Recreation*; being a Discourse of Rivers, Fish-Ponds, Fish and Fishing, and Instructions How to Angle for a Trout or Grayling in a Clear Stream. With Original Memoirs and Notes by Sir Harris Nicolas. *Illustrated with 61 plates or vignettes of portraits, views, and other embellishments by or after Stothard, Fox, Worthington, Cooke, Armitage, Inskipp, etc.* 2 vols. 4to, elegantly bound by Rousselle in crushed blue levant morocco extra gilt, inside gold borders, top edges gilt, others uncut. London, 1860. 65 00

Handsome copy of this second edition of the Pickering edition, but with the engraved false title of 1832.

252. WILLIAMSON (Thomas). *Oriental Field Sports*, being a Complete, Detailed and Accurate Description of the Wild Sports of the East. *With numerous colored plates by Samuel Howitt.* 2 vols. 4to, crinkled morocco gilt, edges gilt. London, 1819. 32 50

Rare fine large paper copy. These interesting volumes not only give a number of original and authentic anecdotes, but also the natural history of the elephant, the rhinoceros, the tiger, the leopard, the bear, the deer, the buffalo, the wolf, the wild hog, the jackall, the wild dog, the civet, also many domesticated animals of the orient, as well as different species of feathered game, fishes and serpents.





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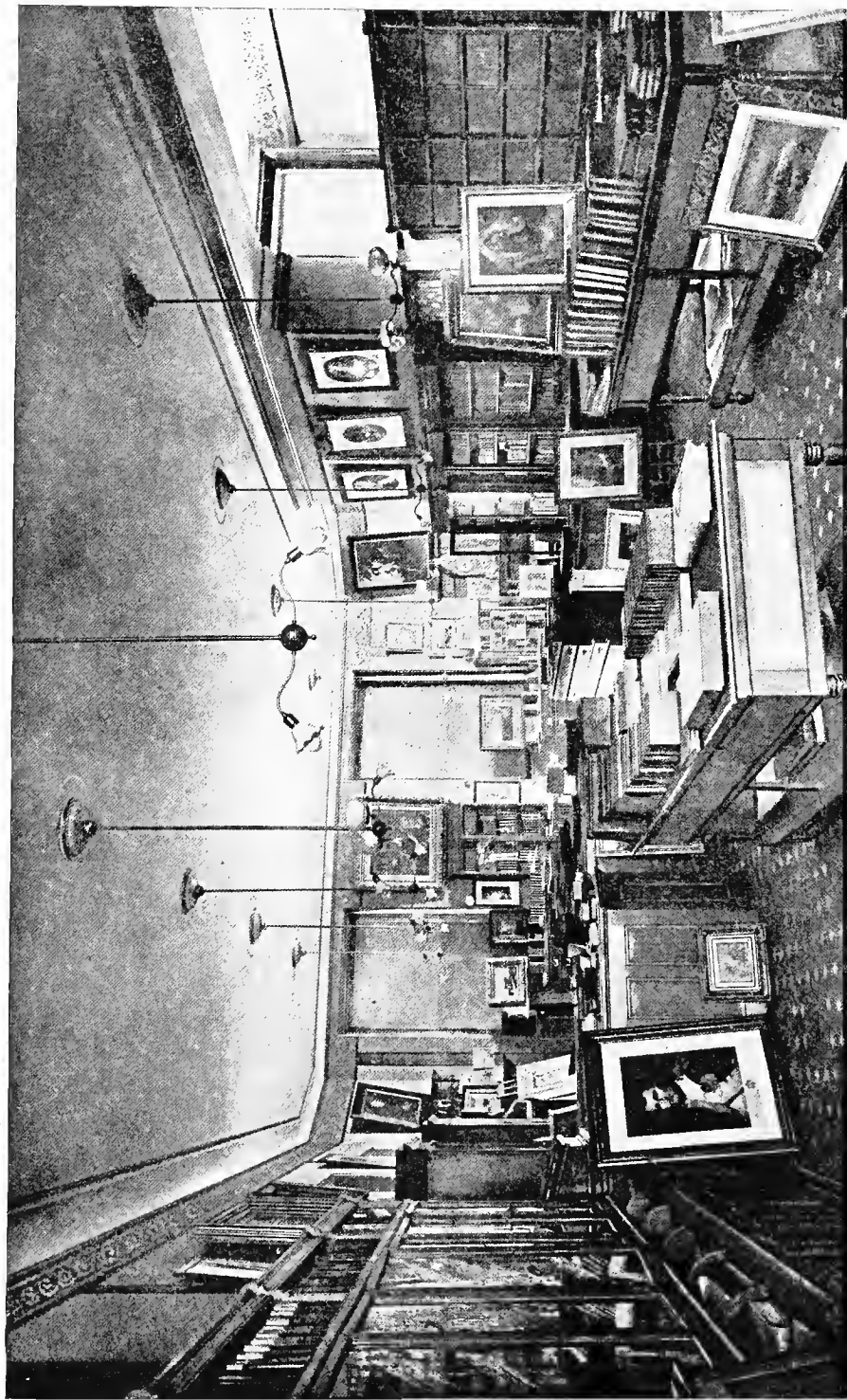


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“Le Pont des Rochers.”

Height,  $8\frac{1}{2}$ ; width,  $14\frac{1}{4}$ .

Impressions on Parchment, without Title.....	\$6.00
Impressions on Japan, without Title.....	4.00

Philip Gilbert Hamerton thus writes in “Etching and Etchers” respecting this famous native of Lyons:—“My admiration for Appian’s work as an etcher (he is a charming painter also) was already great several years ago, but the more I see how rare his qualities are in contemporary art, or in any art, the more I feel disposed to value them.”

“Port de San Remo.”

Height,  $9\frac{1}{2}$ ; width,  $13\frac{1}{2}$ .

Impressions on Parchment, without Title.....	\$6.00
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One of the best of Appian’s popular etchings, and a marine. To the right of the plate is seen the dome of San Remo on the water front, and to the left fishing smacks.

“Entrée du Village d’Artemare (Ain).”

Height, 8; width,  $5\frac{7}{8}$ .

Impressions on Holland Paper.....	\$2.50
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A rutty road, with a few trees on both sides, leading over a bridge towards a few village houses.



BECHADE, after CHEVILLARD.

“Voluptas Voluptatum.”

Height,  $4\frac{3}{8}$ ; width, 3.

Impressions on Holland Paper.....	\$1.00
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This slightly humorous etching, after the original in the 1877 Salon, shows a French Abbé indulging in a pinch of snuff.

## CAREY, after AUBLET.

## “ Une Boucherie à Tréport.”

Height,  $6\frac{3}{4}$ ; width,  $5\frac{1}{4}$ .

Impressions on Japan Paper, without Title ..... \$1.50

Interior yard of a slaughter-house. A butcher is holding the head of a sheep, that has just been killed over a bucket, into which is pouring the blood from the victim's throat.



## CASANOVA (A.).

## “ Fin Gourmet.”

Height,  $10\frac{1}{4}$ ; width,  $7\frac{1}{2}$ .

Impressions on Holland Paper..... \$2.50

This etching which is full of quiet humor depicts a sandalled monk of massive proportions, seated in an arm chair, drinking a “petite tasse” of “café noir,” the best conclusion to a good dinner.

## “ Le Siffleur de Linotte.”

Height,  $10\frac{1}{2}$ ; width,  $7\frac{1}{2}$ .

Impressions on Holland Paper, without Title..... \$2.50

Seated at a table is a man in eighteenth century costume, who is teaching a linnet to sing by whistling.



## CHAUVEL (THÉOPHILE).

## “ Paysage aux Tulipes.”

Height,  $8\frac{1}{2}$ ; width,  $13\frac{3}{8}$ .

Parchment Proofs..... \$6.50

Hitchcock, the well known American artist, executed the painting from which the above was etched. A young woman, scissors in hand, is

walking through a large tulip garden, considering what selection she shall make from the carefully cultured beds. The back ground is composed of long rambling outhouses seen from between the trees.

Chauvel obtained the Second "Prix de Rome" in 1854, and two medals for lithography at Salons. He was a pupil of Picot, Bellel and Aligny. He made his mark as a landscape painter, afterwards he—"studied lithography under Jules Laurens and reproduces most happily the works of Corot, Bonington, Théodore Rousseau, Diaz and Isabey. Later he has made etchings which are much praised by other artists. He was one of the jurors for the Exposition of 1878."



### COROT (JEAN-BAPTISTE-CAMILLE).

#### "Paysage d'Italie."

Height,  $5\frac{7}{8}$ ; width, 9.

Impressions on Holland Paper ..... \$3.50

One of the best of the very few original painter-etchings executed by Corot and which, as Hamerton suggests:—"have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment.... Corot is a sensitive dreamer, dwelling in a world of his own."

#### "Souvenir de Toscane."

Height,  $4\frac{1}{2}$ ; width, 7.

Proofs on Holland Paper ..... \$3.50

Exquisite morceau showing a domed building between the trees and exhibiting in this work of Corot, as in those of Millet,—“the rapid, decisive expression of the central idea of the picture.” This particular point, in relation to Corot and Millet, was made by Mr. W. J. Stillman in his lecture before the Union League Club of New York.



### COUNTRY (C.).

#### "The Print Connoisseurs."

Height,  $7\frac{3}{4}$ ; width,  $5\frac{3}{8}$ .

Proofs on Japan Paper, with Remark and Signed ..... \$12.00

Proofs on Parchment, with Remark and Signed ..... 17.50

This etching, after Meissonier, shows two eighteenth century connoisseurs—one apparently a painter, the other an amateur—examining a



portfolio. On the table of the studio are artists' materials, brushes, etc. On the walls are unframed pictures. The remark is an admirable vignette portrait of Meissonnier.



### COUTIL (LÉON).

"End of the Day's Work," after J. F. Millet.

Height,  $10\frac{3}{4}$ ; width,  $13\frac{3}{4}$ .

Impressions on Parchment, Remark Proof..... \$9.00

Impressions on Japan, Remark Proof..... 5.00

This etching, characteristic as it is of Coutil's work, is even yet more so of the painter of "the Angelus." It has embodied all the peculiar excellencies of Millet's style.

"Beau Temps."

Height,  $6\frac{1}{4}$ ; width, 11.

Proofs on Japan Paper..... \$2. 50

An exquisite piece of etching by this pupil of Bracquemond and a water scene in which are seen two young ladies rowing, with swans swimming around them. The perspective of the lake and trees in the distance are full of color effect. Teyssonnières, the famous etcher, is said to have declared that he learned more from one of Coutil's plates than from any others.



### DELBOS.

"In the Bois de Boulogne."

Height, 6; width,  $4\frac{3}{8}$ .

Impressions on Japan Paper without Title..... \$2.50

A lady seated beneath a tree watching the passers-by.



### DESBROSSES (L).

"The Willow Trees by the Lakeside."

Height,  $19\frac{1}{2}$ ; width, 14.

Remark Proofs on Japan..... \$10.00

Desbrosses is one of the leaders of the modern French school of modern French engravers, who, as Theodore Child suggests, create original

productions and do not limit their efforts to simply reproducing the works of another. Desbrosses, like them, affirms his originality, his character and his personal vision. He considers that the definitive states of an engraving ought to be judged only from choice proofs, either printed by the artist himself or under his surveillance and bearing his personal *imprimatur*. Thus the "Peintres Graveurs" hope to bring into existence a public of amateurs who will seek only fine proofs and *élite* of connoisseurs who will appreciate "la belle épreuve" as they already appreciate original paintings. In reality "la belle épreuve" is a picture in black and white, of which there can only exist thirty or forty copies at the outside, for after that the plate gets worn, and the proofs no longer have the qualities and the charms which constitute a fine proof in the eyes of the connoisseur. There is therefore every reason for paying high prices for fine proofs of engravings which are not only in conception, but also in every detail of their manufacture, the direct work of the artist.

### "Les Baigneuses du Tyrol."

Height,  $19\frac{1}{4}$ ; width,  $13\frac{3}{4}$ .

Remark Proofs on Parchment .....	\$15.00
Japan Paper Proofs. ....	10.00

Splendid plate, after Corot, himself an etcher, and whose etchings—"have one merit and charm—they do certainly recall to mind, by association of ideas, his charming work in oil, so full of the sweetest poetical sentiment." This plate, as its principal point, presents a grand old forest tree partially submerged in a Tyrolean lake. It is a companion plate to the preceding.

### "La Mare aux Vaches."

Height,  $16\frac{3}{4}$ ; width,  $13\frac{1}{2}$ .

Proofs on Parchment .....	\$10.00
Proofs on Japan. ....	6.00

Cattle drinking from a pool and which have made their way through a sunny forest glade, constitute the strong feature in this woodland study.

### "The Old Orchard."

Height,  $11\frac{1}{2}$ ; width, 18.

Proofs on Parchment .....	\$10.00
Proofs on Japan .....	6.00

A strong etching with admirable work in sky and foliage. Cattle are grazing on the herbage in an old orchard. In the foreground is a rivulet's bank.

“Le Vieux Pont.”

Height,  $16\frac{1}{4}$ ; width, 13.

Signed Proofs on Parchment ..... \$10.00  
Signed Proofs on Japan ..... 6.00

Splendid example showing the technique of Desbrosses and his power over light and shade in landscape effects. Trees, water, a ruined bridge, are here treated with masterly power. A companion to “La Mare aux Vaches.”



DETAILLE (J.-B.-E.).

“The Uhlan.”

Height, 11; width, 8.

Impressions on Japan Paper ..... \$3.50

This popular, but scarce etching, and its creator, the famous pupil of Meissonier, are thus referred to by Hamerton:—“Detaille, who has become celebrated as a painter very early in life, etches with consummate ease and skill, which may be attributed to his habit of making clever *croquis* of what he sees, for subsequent use in his pictures. His two plates, ‘Un Uhlan’ and ‘Trompette de Chasseurs,’ are as good as anything well can be in that light-handed, sketchy manner, being full of the closest observation expressed with admirable ease. Any critic can say that these are ‘mere sketches,’ because all the paper is not blackened; but he who knows what good drawing is, and where to look for it, will find more of it in a horse’s leg by Detaille, sketched from memory in five minutes, than in many a labored engraving.”

“The Cuirassier.”

Height, 11; width, 8.

Impressions on Japan Paper ..... \$3.50

A companion etching to the preceding and like it most admirably depicting a soldier on horseback.



FLAMENG (LEOPOLD).

“Ronde de Nuit,” after Rembrandt.

Height,  $12\frac{3}{4}$ ; width,  $15\frac{1}{2}$ .

Impressions on Holland Paper ..... \$8.00

Companion piece to Flameng’s etching of the “Hundred Guilder Print,” which follows.

“Flameng is really one of those illustrious men whose labors make epochs in the history of the fine arts.”—HAMERTON.

“Christ Healing the Sick,” known as the “Hundred Guilder Print,” after Rembrandt.

Height,  $15\frac{1}{2}$ ; width, 11.

Impressions on Holland Paper ..... \$8.00

Hamerton writes:—“He (Flameng) produced a copy of one of Rembrandt’s most difficult and complicated etchings—a copy which certainly far exceeds the most perfect photograph in accuracy, whilst at the same time it possesses, as a piece of execution in etching, all those technical merits for which Rembrandt himself was famous. It is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt. .... It may be difficult to convey to the reader that full apprehension of the wonder of such a work as this. In a certain sense it may be holdly affirmed that as a technical performance merely, such a copy as this is even more wonderful than the original plate itself.”

“Un Père de l’Église.”

Height, 11; width,  $8\frac{1}{2}$ .

Impressions on Holland Paper ..... \$2.00

Splendid study of head and of a somewhat Rembrandtesque type. It represents a mitred and aged ecclesiastic reading from an old tome.

“Madame de Pompadour.”

Height,  $5\frac{7}{8}$ ; width,  $4\frac{1}{8}$ .

Proofs on India Paper, before Letters ..... \$3.50  
Proofs on India Paper, with the Title..... 1.50

This delightful portrait is after the original pastel of Maurice Quentin de la Tour, in the Louvre.

“The Blue Boy.”

Height,  $7\frac{3}{4}$ ; width,  $4\frac{3}{8}$ .

Proofs on India Paper, before all Letters..... \$3.50

Gainsborough’s famous masterpiece is presented in this etching in Flameng’s most delightful manner.

## GAUJEAN.

## "A Feline Family."

Height, 7; width, 9.

Proofs on Parchment, before all Letters ..... \$7.50

A delightful etching, after the original painting by the celebrated artist of cats, L. Eug. Lambert. One little kitten is in a work-box, another is watching her, another is playing with a ball of worsted, while still another is trying to clamber on to the table. The guardian mother cat is more interested in a pair of birds in a cage than in her offspring.

## GAUJEAN, after CHAPLIN.

## "Waking Dreams."

Height,  $9\frac{3}{4}$ ; width,  $6\frac{1}{2}$ .

Japan Paper Proofs, without Title ..... \$5.00

Exquisite semi-nude and printed in color showing delicate flesh tints. .



## GAUTIER (LUCIEN).

## "Notre-Dame de Paris."

Height,  $14\frac{3}{8}$ ; width,  $20\frac{7}{8}$ .

Proofs on Japan Paper before all Letters, Signed ..... \$7.50

A splendid architectural plate by one of the best modern French etchers. This view of the grand cathedral church of Paris is taken from the south-east and shows one entire side of the building. The beautiful gothic details of the lovely lady chapel, the stately towers, the flying buttresses, the delicate window tracery, and the "tout ensemble" of this triumph of the highest type of mediævalism appeal at once to the cultured eye of the connoisseur. The surrounding accompaniments of the Seine in which fishermen are plying the gentle sport, the bridge across the glassy river, and the verdant trees above which the Tour Saint-Jacques is seen in the distance, make up a masterful example of the burin.



## GERY-BICHARD.

## "The Amateur-Artist."

Height,  $7\frac{3}{4}$ ; width,  $5\frac{1}{4}$ .

Proofs on Japan Paper, before all Letters ..... \$8.50

Meissonier's work is here reproduced with all the force of the original, which shows an eighteenth century painter seated on a camp-stool

copying a sketch of a recumbent nude. The background consists of canvases against a wall, on one portion of which is chalked an equestrian figure.



### GILBERT (ACHILLE).

#### "A Cavalier."

Height,  $8\frac{3}{4}$ ; width,  $5\frac{3}{4}$ .

Proofs on Parchment, with Remark and Signed ..... \$10.00

This superb etching faithfully reproduces—"the brilliancy and fire of Meissonier," from whose original it is taken. Gilbert, who is one of the most accurate draughtsmen living, was one of the jurors for awarding the prizes at the Paris Salon of 1885, but made his reputation international in his etching of Charles Jacque's "La Sortie."



### GILBERT (J.).

#### "Un Nuage."

Height, 9; width,  $7\frac{1}{4}$ .

Impressions on Holland Paper ..... \$1.00

This charming etching, after the original painting of J. Rongee, illustrates a lover's quarrel. Some jar has occurred between a cavalier and his lady-love, while wandering through the woods. He, with averted face, is beating down the wild flowers, while she, holding a spray in her hands, walks with downcast eyes.



### GRAVESANDE (CHARLES STORM VAN S').

#### "Fishing Boats, near Rotterdam."

Height, 7; width,  $9\frac{1}{4}$ .

Impressions before Title ..... \$3.50

The above is presented as one out of many other plates of Gravesande kept in stock. It is a good representative example of the etchings of this eminent Dutch artist, of whom John Williamson Palmer says:—"I find Gravesande the ideal painter-etcher,—a maker of illusions rather than of lines,— whose lines are so fused and lost in the perfect whole that we see and feel what is done, with never a thought for the means whereby it got itself done. It is a comfort to sit down before the work of such an artist as this."

## HADEN (FRANCIS SEYMOUR).

“Egham Lock.”

Height,  $5\frac{3}{4}$ ; width,  $8\frac{3}{4}$ .

Proofs in First State, before the Change..... \$15.00

“Francis Seymour Haden is an artist of rare endowment and consummate practical skill.... In a few weeks one of the busiest surgeons in London found himself one of its most celebrated artists.... A never ending subject of wonder to me in Haden’s work is that it is not only art, but pure art—art reigning unopposed in its own realm.”—HAMERTON.

“Old Chelsea out of Whistler’s Window, 1863.”

Height,  $6\frac{7}{8}$ ; width,  $8\frac{3}{4}$ .

Proofs in First State, before the Change..... \$15.00

Very rare state of this celebrated etching of Seymour Haden which gives an unique view of the Thames and Chelsea, with remarkable Rembrandtesque sky effect.



## HOLLYER (S.) and BARRY (A.).

“Napoléon the Great.”

Height,  $24\frac{1}{2}$ ; width,  $18\frac{1}{2}$ .

Remark Proofs on Japan Paper..... \$15.00

Remark Proofs on Holland Paper..... 12.00

Impressions on Holland Paper..... 10.00

This grand life-sized head of Napoleon is after the celebrated painting by David. The features of the Emperor are given the vigor and strong traits of all the Cæsars combined. This etching is a half length of Napoléon, who is habited in the uniform of the Old Guard and wears on his breast the decoration of the Iron Crown and the Grand Cross of the Legion of Honor.



## HUNT (LEIGH).

“The Dock at Calais.”

Height,  $4\frac{3}{8}$ ; width, 6.

Proofs on Japan Paper..... \$2.50

Original painter-etching dated 1886.

“That the craft of the healer of the sick should contribute to a special field of art some of its most distinguished members is worth a note. We

all know of Dr. Seymour Haden, and of Dr. Leroy Minton Yale, as etchers. Now I see, by the printsellers' windows, that Dr. Leigh Hunt has entered into rivalry with his powerful predecessors.... Dr. Hunt as an etcher can sustain criticism with any of his professional compeers. He has a keen eye for the picturesque, an acute sympathy with the poetic phases of nature, and exhibits much skill in his mastery of his medium, while his draughtmanship betrays an observant eye and a well trained hand."—TOWN TOPICS.



### JACQUE (CHARLES).

Rural Landscapes, Farm Interiors and Exteriors, and other Similar Subjects.—20 Etchings in all.

Height and width varying.

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\$2.50 and \$2.00 each.

It is almost unnecessary to describe the twenty etchings I have in all by this master, whose works have merited a volume of one hundred and fifty pages from the pen of J. J. Guiffrey, and whose larger and more important etchings command the highest price in both America and Europe.

As Jules Claretie remarks:—"The time is long past when Charles Jacques gave for a few francs, engravings that now sell at fabulous rates," as for instance a proof of his etching of—"a Girl Knitting," which sold at a Paris sale in 1872 for \$820.

The above plates, of which I have secured a considerable number in variety, range from  $7\frac{1}{2}$  and 5 inches in width to  $5\frac{1}{8}$  and 3 inches in height.



### JACQUEMART (J.)

"An Imperial Reception."

Height,  $7\frac{3}{4}$ ; width,  $11\frac{3}{4}$ .

Impressions on Holland Paper, without Title ..... \$3.00

This spirited etching, after the original painting of Meissonier, depicts the Empress Eugénie and late Prince Impérial, surrounded by officials, reviewing a procession of clergy and rural magnates. The "Cent-Gardes" on horseback, to the left of the plate, are good examples of Meissonier's soldiers.



## JAZINSKI, after MONTEGUT.

"Love in the Moon."

Height, 16¼; width, 9¾.

Parchment Remark Proofs..... \$15.00

Proofs on Japan Paper..... 9.00

This delightful conception is in itself a romance of love by the light of the moon. But in this case, however, it is the moon itself that is loved, for out of her pellucid depths has appeared a vision of the lady love of a gallant troubadour, who, guitar on back, is with uncovered head, saluting in rhapsody the nude form of his beloved.

## JAZINSKI, after LÊ FEBVRE.

"Diva Vittoria Colonna."

Height, 10¼; width, 7¾.

Parchment Remark Proofs ..... \$10.00

Japan Remark Proofs..... 6.00

Handsome portrait of the famous friend of Tasso, Ariosto and Michael Angelo, and whose elevated character, intellectual gifts and personal beauty are done justice to in this speaking etching. She was one of the loveliest characters of medievalism, was ever surrounded by the good and learned, and apparently seemed to have lived solely to afford solace and help to the needy and devote herself to all the nobler charities of life. This etching is interesting as to costume.

## JAZINSKI, after VIGÉE LE BRUN.

"Femme au Manchon."

Height, 14; width 11.

Parchment Remark Proofs..... \$15.00

Japan Remark Proofs..... 9.00

The original painting of this charming etching is best known as the "Lady with Muff," and is after the famous portrait in the Louvre, by Madame Marie Louise Elisabeth Vigée Le Brun, who was honored by admission to the Academies of Paris, Bologna, St. Luke at Rome, Berlin, St. Petersburg, Geneva and others. During her ninety years of life, she painted 662 portraits, 15 compositions and 200 landscapes. Her

heads are much in the style of Greuze, whose genre she accepted as her "métier," after copying the works of Rubens and Rembrandt. Her portraits of Marie Antoinette, Madame de Staël, Lady Hamilton, Lord Byron and George the Fourth are world famous.

The above is of herself. It depicts the artist's sunny face, with sparkling eyes and kissful lips, beneath a broad-brimmed Rembrandt hat. Her hands are buried deep in a monster muff—hence the title of the painting.



## JONGKIND.

"The Port of Antwerp."

Height, 6; width,  $9\frac{1}{4}$ .

Impressions on Holland or Japan Paper, without Title.... \$2.50

A critic has written:—"This etching is considered to be the most effective of Jongkind's plates. Although seemingly coarse, it has a strong effect when framed."

"Windmills of Holland."

Height,  $5\frac{7}{8}$ ; width, 9.

Impressions on Holland or Japan Paper, without Title.... \$2.50

Hamerton says:—"Jongkind is invaluable to the student of etching as an example of simple line work pushed to its utmost extreme. He gives as few lines as possible never dissimulating them."



## LALAUZE (ADOLPHE).

"Children."

Height, about  $6\frac{1}{4}$ ; width,  $4\frac{1}{2}$ .

Impressions on Holland Paper, without Titles.

The set of five, \$7.50

This series of five etchings displays charming groups of little children as follows: Two little girls practising a duet on the piano; a small child feeding her yet smaller brother; two tots of girls rocking the baby; two more engaged in the same occupation; a little girl in the woods with basket of flowers in one hand and bouquet in the other.

## LELOIR (LOUIS-ALEXANDRE).

## "Un Gentilhomme."

Height,  $7\frac{1}{2}$ ; width,  $10\frac{1}{2}$ .

Impressions on Holland Paper, before the Title..... \$3.50

Although many of the aquarelles of this famous artist have been etched, the above is the only original etching done by him. Only the bust of this Spanish gentleman, with ruff around his neck and broad-brimmed hat on head, is given.



## MARVY (LOUIS).

Landscapes, Rural Scenes, etc., after Diaz, Berthault, Tournamine, Lefèvre. Leroux, etc.

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The above consist of two series of etchings which are treated in a somewhat mezzotinto manner. The sizes of the plates vary. One series is oblong, the other upright, numbering 20 of each.



## MASSON (A.).

## "Return from the Fields."

Height, 13; width, 19.

Parchment Remark Proofs..... \$9.00

Japan Remark Proofs ..... 6.00

Four female farm hands of the French peasant type, made so popular by Millet, are here seen returning from the labors of the day through a winding path in the fields.



## MONGIN (A.).

## "Le Liseur de Manuscrits."

Height,  $6\frac{3}{4}$ ; width,  $4\frac{7}{8}$ .

Proofs on Japan Paper, before all Letters..... \$8.50

Charming etching after Meissonier's original. It depicts an eighteenth century student holding some papers in his hand. He is seated before a table, under which his legs are crossed. Behind him are tapestry, a decorated screen and a cabinet upon which are heaped books, portfolio, etc.

## NEUVILLE (A. DE).

“ Mobiles à la Tranchée—Siège de Paris.”

Height, 7; width,  $10\frac{1}{4}$ .

Impressions on Holland Paper ..... \$2.50

A group of mobiles, in this painter-etching, are seated, mostly sleeping, behind a low rampart.



## OUDART (FÉLIX).

“ Sous Bois.”

Height,  $12\frac{3}{8}$ ; width,  $9\frac{1}{4}$ .

Impressions on Japan or Holland Paper ..... \$2.50

Charming woodland scene. It delineates a glade in spring-time, with a stag to the left of the picture.

“ In the Snow.”

Height,  $12\frac{1}{4}$ ; width,  $9\frac{1}{4}$ .

Impressions on Japan or Holland Paper ..... \$2.50

Companion etching to the preceding, and a similar subject, but in this, the trees are denuded of foliage, and the ground is covered with snow in which stands boldly out in relief a stag.



## RUDAUX (E.).

“ Il m'aime un peu, beaucoup.”

“ Passablement, pas du tout.”

Height,  $10\frac{1}{4}$ ; width,  $7\frac{1}{8}$ .

Impressions on Holland Paper, the Pair ..... \$3.00

A charming pair. They both represent village maidens, endeavoring to discover how much or how little they are loved, by the aid of botanical experimentalization.

“ Rural Flirtations.”

Height,  $10\frac{1}{4}$ ; width,  $7\frac{1}{4}$ .

Impressions on Holland Paper, without Titles, the Pair .... \$3.00

These painter-etchings depict in each a pair of rural lovers. In the one a hunter is making love to a charming paysanne, and in the other an artist has neglected his brush to flirt on a rustic bridge.

## VAN MARCKE (EM.).

## "Un Coin d'Herbage."

Height,  $5\frac{3}{4}$ ; width,  $9\frac{1}{2}$ .

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A group of cattle, such as only Van Marcke can satisfactorily represent, are either browsing or drowsing in the corner of a field near a pool of water.



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## *Portraits of Washington and Lincoln*

LEFORT (HENRY).

"George Washington."

Height,  $24\frac{3}{4}$ ; width,  $21\frac{1}{4}$ .

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This splendid portrait of "Pater Patriæ" was etched by the famous French artist Lefort. It bears the inscription—"Henri Lefort, delineavit et sculpsit." The etcher took as his model the three-quarter face head and epanletted continental-uniformed bust of the portrait by Gilbert Stuart, of which Washington Allston wrote: "A nobler personification of wisdom and goodness, reposing in the majesty of a serene conscience, is not to be found on canvas." Lefort has not only thoroughly incorporated into his magnificent work of art all that Allston suggested, but has dealt with the dark shades and light effects as forcibly as Rembrandt ever did in any of his masterpieces of etching.

"To an American no other portrait can possess the interest and significance which will be always attached to that of Washington; and if in contemplating it, we feel impressed with the nobility of his character, the dignity of his manhood, his truth and patriotism, what better page can we study and what better life can we imitate. .... and while considering the acts and results of his life, be, at the same time, forcibly reminded of the prominent events of the early history of the Republic, which, although comparatively recent in date, we, in the rapid changes of the present, already look back upon with a feeling of antiquity, but not, we hope, in a spirit of forgetfulness."—W. S. BAKER.



## MARSHALL (WILLIAM E.).

“George Washington.”

Height, 13¼; width, 11¼.

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Height, 29¼; width, 23.

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Magnificent portrait of the emancipator, after the celebrated picture of John H. Littlefield. It is a life sized head and presents the features of the martyr-president in noble, but rugged grandeur. The face is three quarters. The oval surrounding the portrait makes a wreath—one half of which is of laurel—the other of oak leaves and acorns, joined in the center by broken shackles.





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